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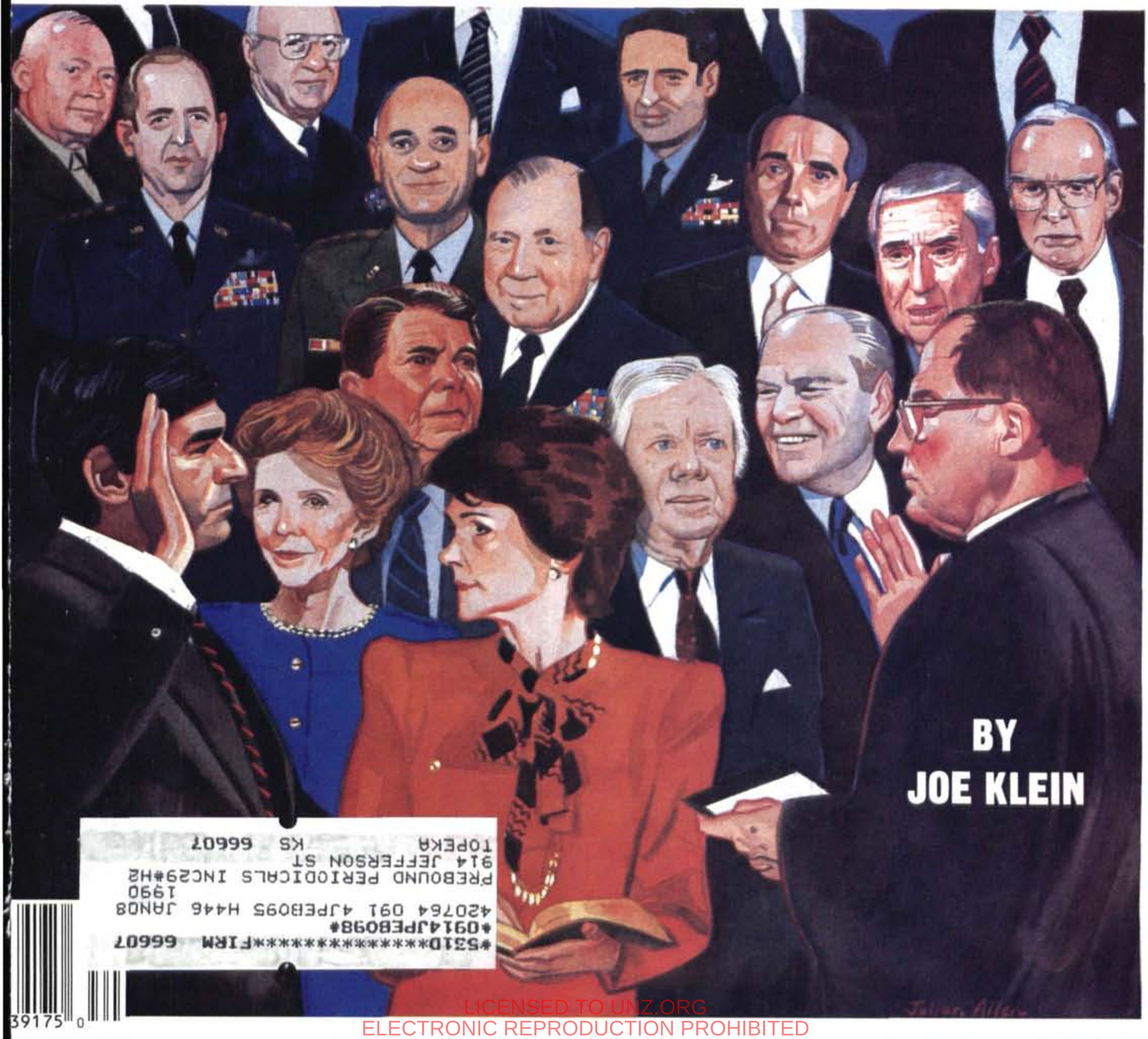

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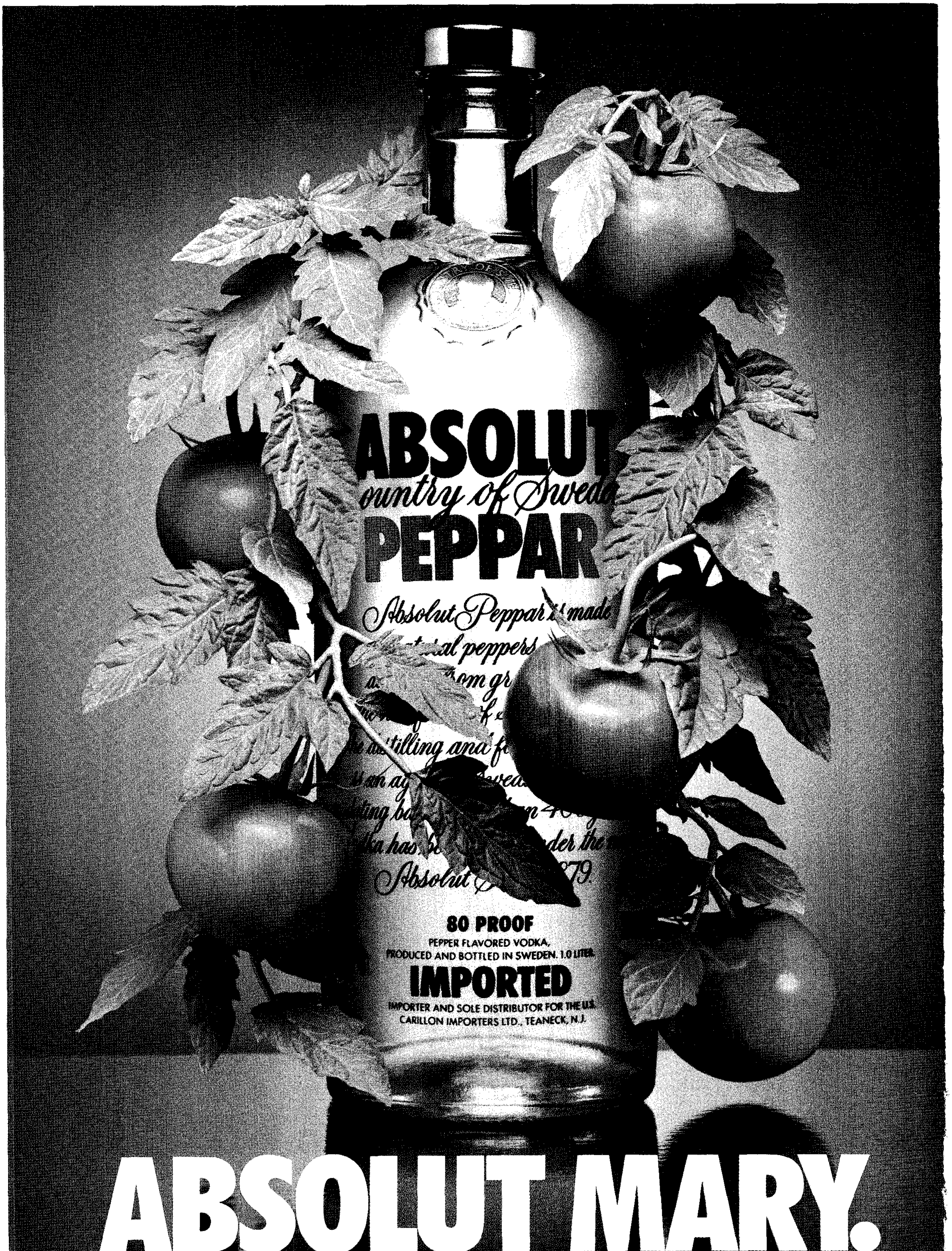
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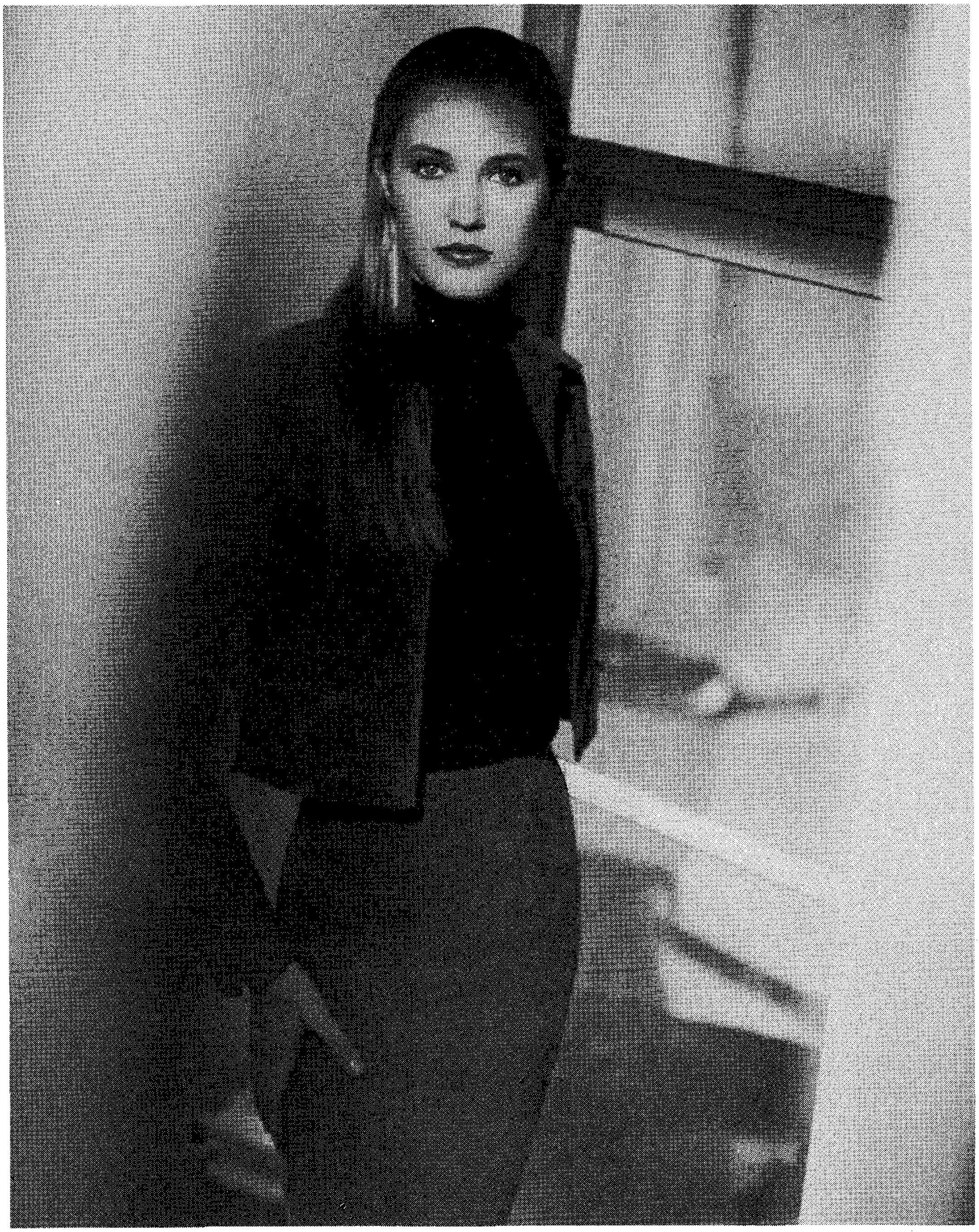

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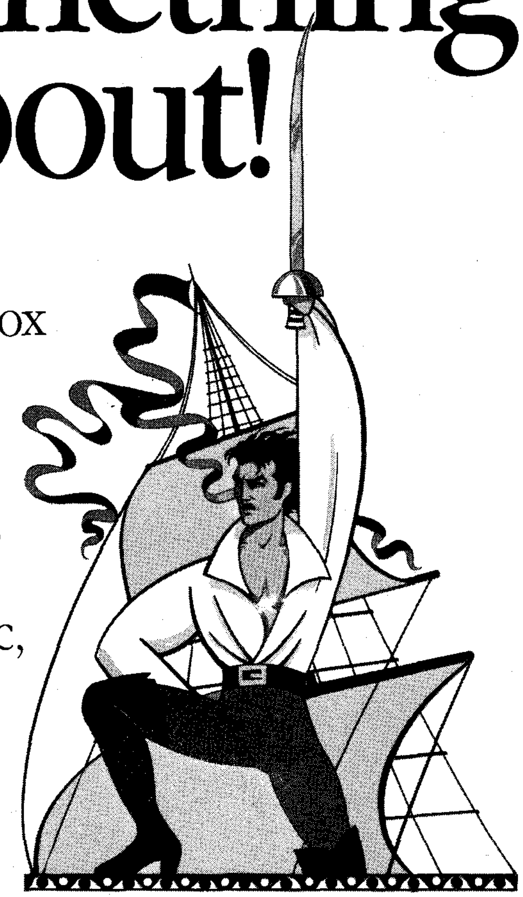

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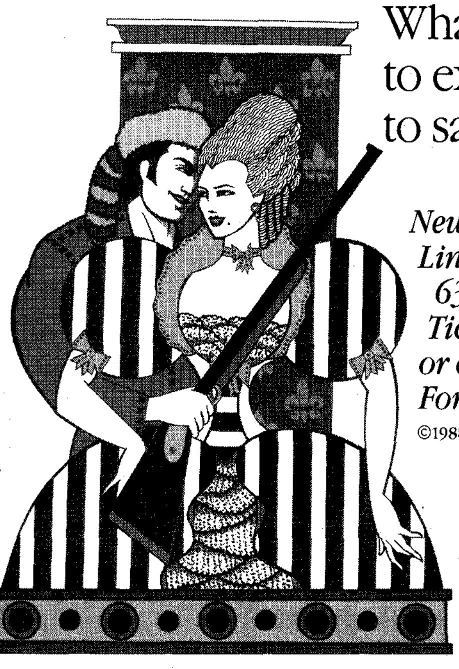

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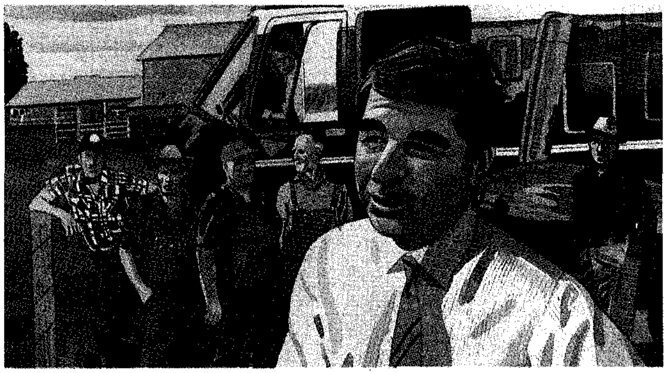
BY JOE KLEIN



If Michael Dukakis is elected president, what will his administration be like? It will be a high-minded, public-television sort of presidency, writes Joe Klein, who first reported on the Duke in 1970. Indeed, Dukakis's White House will resemble his campaign—a tight inner circle delegating authority to a group of loyal, diffident aides. But his presidency—unlike Reagan's—will stress pragmatism rather than ideology, compromise rather than confrontation, for Dukakis *believes* in government: "This may not seem exciting," says one of his associates, "but it's how you get things done, and it's classic Dukakis."

32 Hello, Dolley

BY LALLY WEYMOUTH

Although Americans don't officially elect the First Lady, she can be the president's most trusted—and influential—adviser. Michael Dukakis's independent wife, Kitty, vows to be very active in a Dukakis White House. Her interests range from the plight of Southeast Asian refugees and Soviet Jews to drug abuse and homelessness. But Governor Dukakis does not ask for her advice on every subject. "He is the elected officeholder and the one making the final decisions," she says. Lally Weymouth quizzes Kitty Dukakis, who could be a modern Dolley Madison.

38 Plundering the Past

BY KAY LARSON

The New-York Historical Society is in trouble. The 184-year-old institution has shuttered some of its galleries and abruptly fired several staffers. The society owns thousands of old newspapers and maps, Tiffany lamps, Hudson River School paintings, and Audubon's original watercolors for *Birds of America*. And even as its collection deteriorates, the trustees are deciding which pieces they must sell to finance their deficit. An investigation of the crisis on Central Park West.

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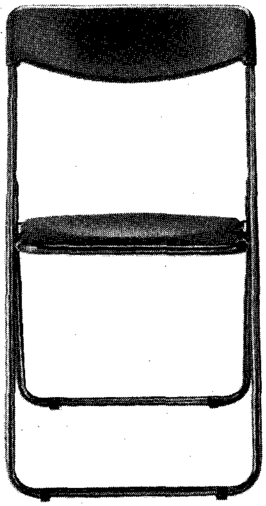
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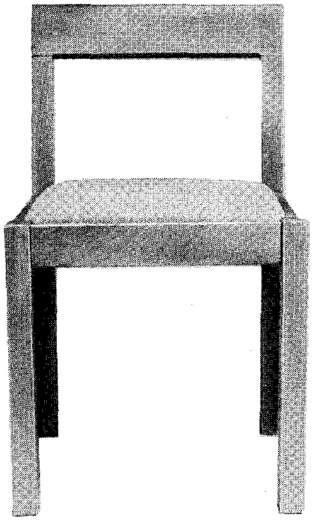
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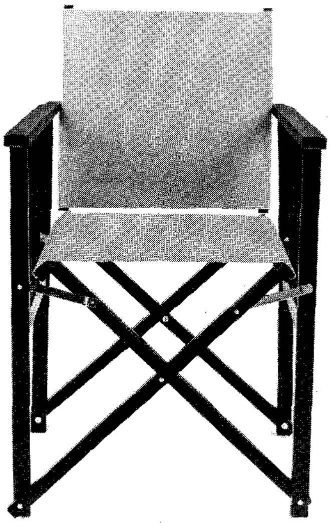
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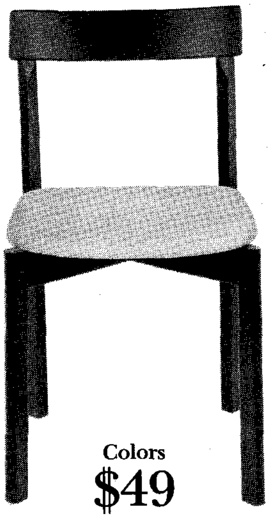
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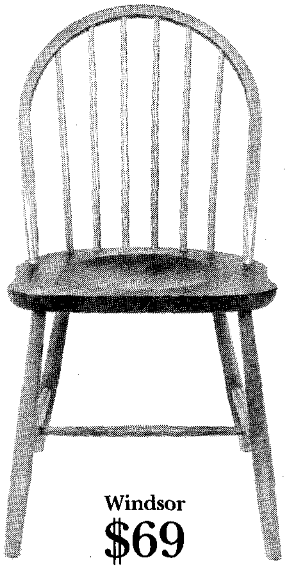
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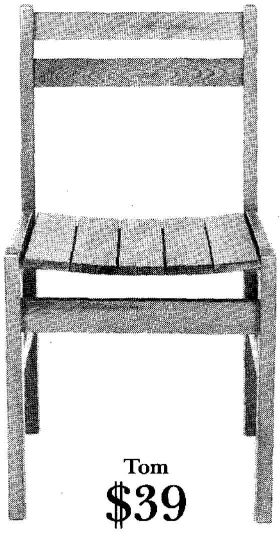
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LETTERS

Heating Up the Hamptons

CHEERS TO MICHAEL GROSS. HIS ARTICLE on Southampton ["Summer Pleasures: Social Notes," June 27–July 4] was the funniest piece I've read in months.

Envision, if you will, grown men scurrying about town scrutinizing everyone's lineage, from potty training to presidential potential. And how embarrassing and discomfiting the article must be for the offspring of these provincials.

But wasn't it Anne Frank who said, "In spite of everything, I still believe that people are really good at heart"?

Gail M. Robles
Deerfield Beach, Fla.

MICHAEL GROSS WRITES THAT "SOME IN Southampton understand that change is inevitable, yet the complaints are heard all around the village. 'They are taking over Southampton' is the constant refrain. 'They're not buying, they've bought,' agrees Countess Mara Tchernycheff. . . . 'They're not such a nice group of people . . . new money . . . loud . . . Jewish.' "

To make such a blanket assertion about the Jewish people or any other ethnic group is an outrage. Felix Rohatyn, for example, is one of the most recent arrivals to this area. He is also one of the foremost socioeconomic leaders in the country, but he falls into the "undesirable" category that Countess Tchernycheff has established for us.

Eduardo and Pola Schijman
Southampton, N.Y.

IN "SOCIAL NOTES," MICHAEL GROSS INTERVIEWED several people who felt that the Southampton community had deteriorated due to the influx of residents who represent "new money" and who also have other undesirable characteristics.

Gross interviewed me, then quoted me as describing these people as "Jewish." I deny having said this. This quotation, which implies that I am anti-Semitic, has embarrassed me and caused irreparable damage to my business and personal relationships. As a matter of fact, the preponderance of my social friends are Jewish and are prepared to vouch for me, and my records show that most of the residences I have listed and sold have been for Jewish clients.

Countess Mara Tchernycheff
Countess Mara Realty
Southampton, N.Y.

Editor's note: The quotations attributed to Countess Tchernycheff accurately reflect Michael Gross's notes taken during the interview. *New York* stands by the story.

"SOCIAL NOTES" CONTAINED BLATANTLY anti-Semitic comments. Countess Mara Tchernycheff's statements may well be in violation of New York and federal laws that prohibit housing discrimination by real-estate brokers. Whether or not they are illegal, such comments, if accurately reported, are offensive and unacceptable.

Michael Gross's article provides a clear picture of recent changes in the Hamptons. Unfortunately, one constant is the atmosphere of prejudice and intolerance.

Caryn S. Katz
Director, Long Island Region
Anti-Defamation League
of B'nai B'rith
Great Neck, N.Y.

I WAS VERY ANGRY AFTER READING MICHAEL Gross's piece. I only wish that I were rich enough to rent a bus to take some of the homeless, welfare recipients, and underprivileged children for a day trip to Southampton. That would set "them" back a bit on their snobby asses.

We have a house in the less desirable Westhampton Beach. We have our own share of problems with the town, the county, and the state: petitions, lawsuits, demonstrations, etc. But we welcome day-trippers and will rent to out-of-towners and people of all races and ethnic backgrounds. Our motto is TRY AND GET TO WESTHAMPTON BEACH; YOU'RE WELCOME HERE.

Kathy Lewin
Queens

Something's Fishy

THE FISH PICTURED IN "JAUNTS" ["SUMMER Pleasures," by Michael Robbins, June 27–July 4] is a bluefish, not a weakfish.

As long as the chef and other fish know the difference, I wouldn't think this would cause any great problems.

John K. Rutenberg
Myrtle Beach, S.C.

In Good Company

LIKE MANY BUSY NEW YORKERS, I RARELY find the time to sit back, relax, and catch

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

up on what's going on around town. Lately, though, I find that taking a few minutes out of my hectic schedule is not as much a reward as a necessity. When I do relax, I choose your magazine to keep me company. No other magazine keeps me informed about the latest movies, theater, art, trends, and other things that make New York such a wonderful city.

Kathy Fauntleroy
Queens

Driving Force

I FINISHED READING BERNICE KANNER'S "Hack Work" [May 30] minutes before I climbed into the back of a cab.

"La Guardia," I told the driver, who headed left on York Avenue. Every other cabbie who'd taken me on that trip had turned toward the FDR, gone across the Triborough Bridge, and continued to the airport. At around 63rd Street, I asked him why he was going that way. He told me he didn't know a better way to get to the Queensboro Bridge. I told him I was just curious because every other driver had gone the other way. He told me he'd go the other way only if the customer insisted. He said he was obligated to take the shortest route and that this way was shorter and saved a bridge toll. I sat back.

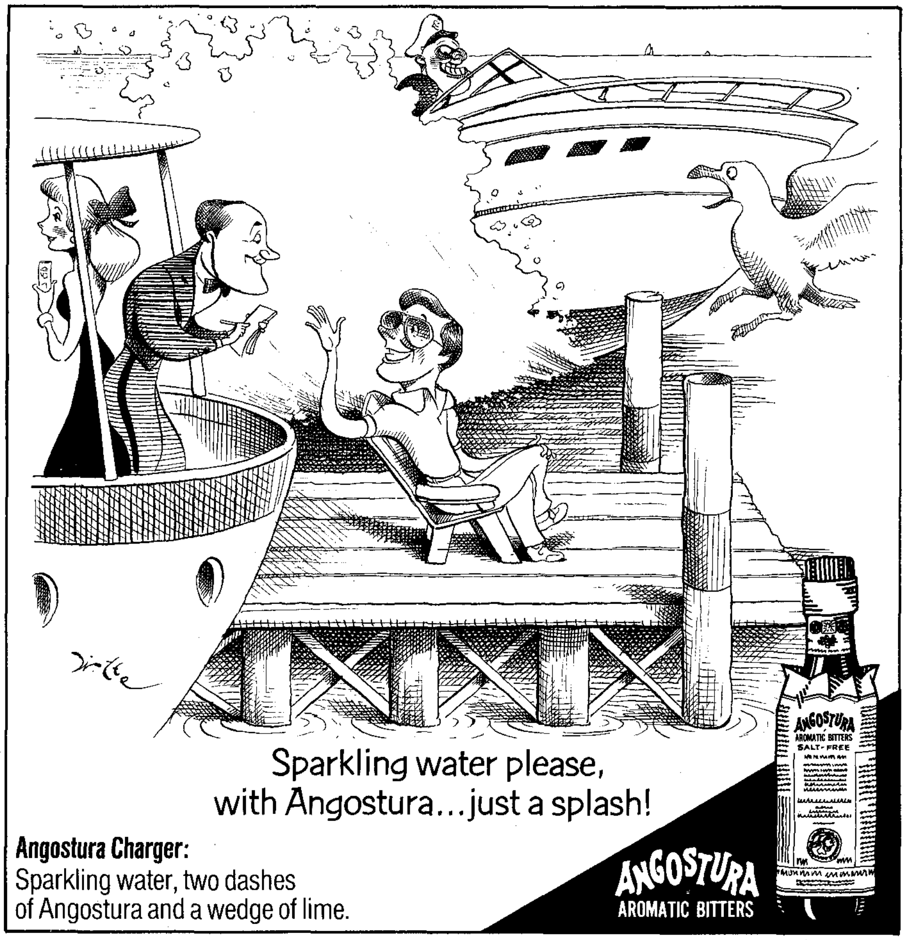
We spilled into Queens, hurtling down Northern Boulevard, careening within inches of parked cars, finally sailing onto the highway. Twenty minutes after picking me up, the cab had deposited me at USAir for about $12, $3 less than usual and $6 less than the most I'd ever been charged for the same trip. Because Kanner had written about happy meters, I understood the varying costs. Because she had verified that many drivers don't know their way around, I was grateful for my driver's street-smarts. Because Kanner had written that most people give lousy tips, I popped him a twenty and told him I appreciated his honesty and good driving.

Kanner tackled an assignment this reporter would not have chosen, and I respect her work.

Ruth Ann Leach
Nashville *Banner*
Nashville, Tenn.

Maxwell's Plum

READERS OF LAST WEEK'S GAEL Greene review of the new chef at Maxwell's Plum were likely confused to learn that the restaurant had closed over the weekend. The decision to close the restaurant was made after *New York* had gone to press but before copies were distributed. ■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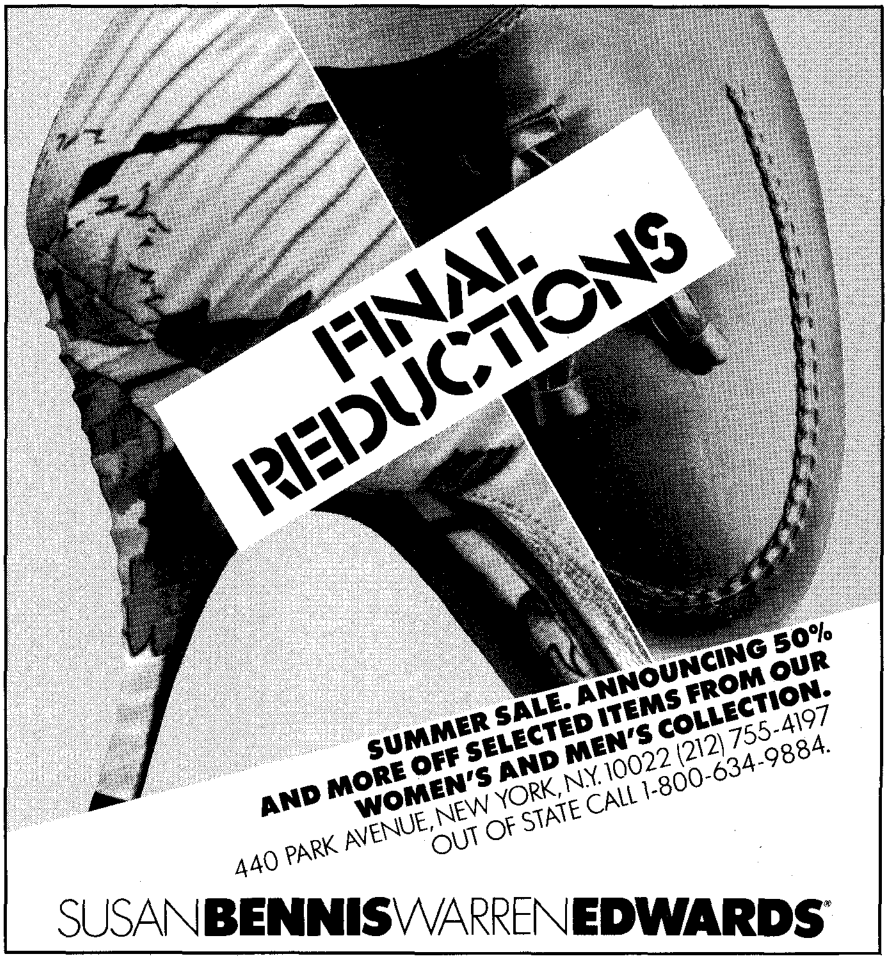
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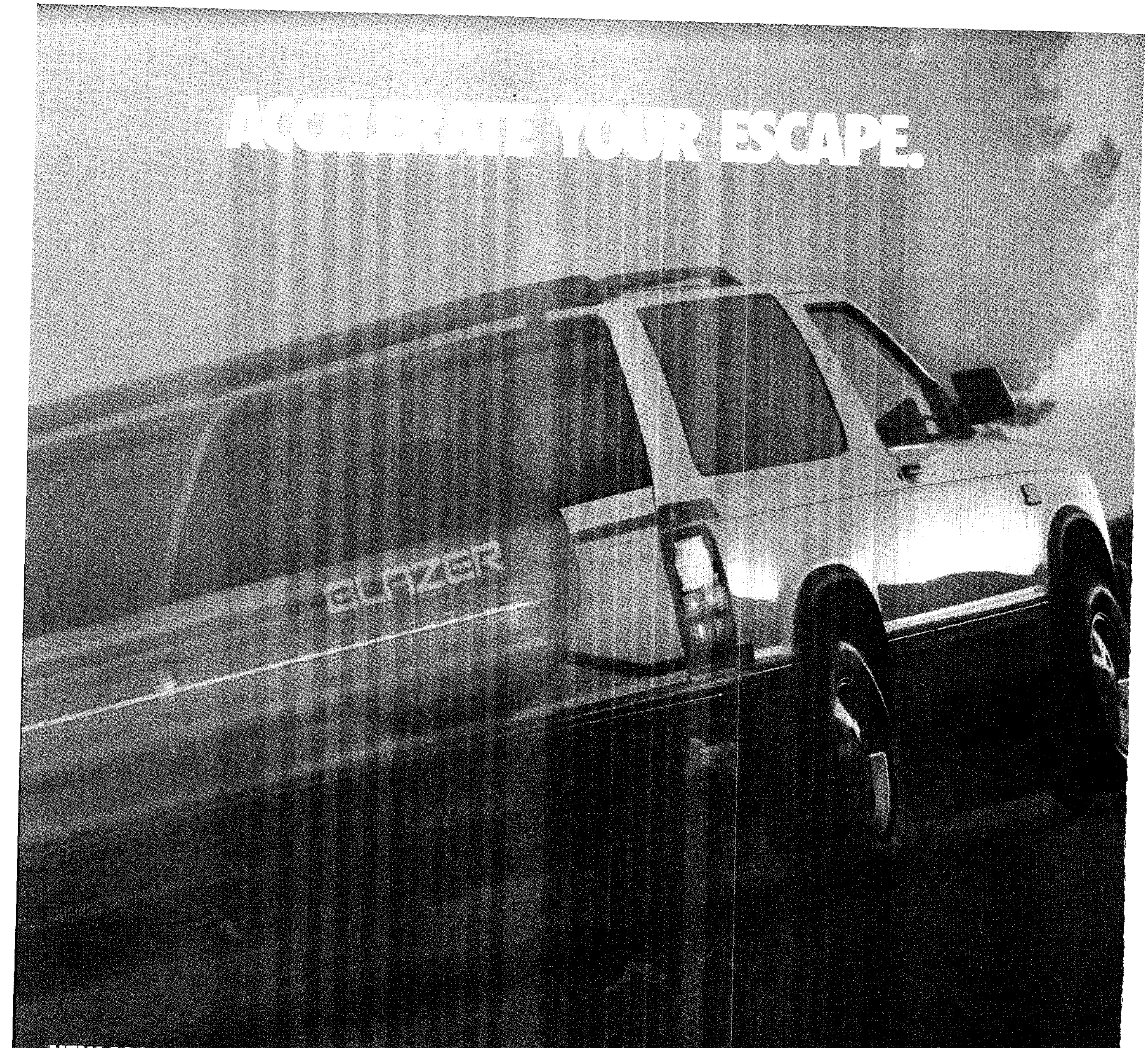

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America's most popular escape vehicle is now available with the biggest engine in its class—the 4.3 Liter Vortec V6. To make the powerful pleasures of getting away from it all in a 2- or 4-wheel-drive Chevy S-10 Blazer even more exhilarating.

You get 28% more horsepower and 50% more torque than previously available. More power to pass, more power to tow, more power to whisk you to the office, shopping or country club.

Or, with the flick of a single lever, you can feel the freedom of dashing across countrysides, fording streams, climbing mountains, plowing through blizzards, humming down rain-slicked roads. Because the 4x4 Chevy S-10 Blazer comes complete with patented Insta-Trac, to let you shift from freewheeling 2WD to 4WD High and back at any speed.

Test drive Chevy S-10 Blazer, now with new available fuel-injected Vortec V6 power. It'll make your palms itch and your heart beat faster.

Very, very quickly.

GM 6/60 QUALITY COMMITMENT PLAN
Let's get it together... buckle up.
See your Chevy dealer for terms and conditions of the limited warranty.

Best-backed Blazers ever. 6-year/60,000-mile powertrain warranty protection and 6 years or 100,000 miles of body-rust-through protection. Solid proof of the quality built into every new Chevy S-10 Blazer.

THE Heartbeat OF AMERICA TODAY'S CHEVY TRUCK

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

KALIKOW AND LAUDER PLAY HOST...THE TALK OF THE TOWN...ARCHITECTURAL PLANS

LIFE OF THE PARTY IN NEW ORLEANS . . .

Former Austrian ambassador Ron Lauder is holding a dinner for the New York Republican delegates in New Orleans—a move that GOP insiders say is his attempt to establish himself as a "top player." Lauder is inviting 300 delegates, their spouses, and members of the media to a candlelit buffet at the deluxe Maison Dupuy hotel on August 14.

"Lauder has the name, the party contacts, and the bucks," says a source. "Whether he is elected or a behind-the-scenes player, Lauder wants to use his resources to become a bigger force in the New York GOP." But Lauder says he just wants to bring the party together. "Republicans don't just fight over issues, they fight among themselves," says Lauder. "If we want to make headway in this state, we have to come together as a more unified voice."

. . . AND ATLANTA,TOO

It looks as if New York *Post* owner Peter Kalikow is extending an olive branch to New York State Democrats. The stalwart Republican and longtime GOP fund-raiser is holding an exclusive reception for select New York delegates to the Democratic Convention. The cocktail reception will be held on July 20, at Kalikow's suite at the Radisson Hotel Atlanta. VIP delegates and reporters and editors from the *Post* are being invited. Why is Kalikow making overtures to the Democrats? "It's an important event," says Kalikow. "A reception is the perfect chance to share insights."

DID HERSEY BORROW FROM AGEE BIO?

Publishing sources are talking about the striking similarities between John Hersey's profile of James Agee in the July 18 issue of *The New Yorker* and Laurence Bergreen's biography of Agee, *James Agee: A Life,* published in 1984.

Although the eleven-page profile never credits Bergreen, many of the incidents and observations appear in Bergreen's book—often in similar language. For example, in discussing Agee's assignment to write about the Tennessee Valley Authority, Bergreen wrote, "The plum assignment gave Agee a chance to demonstrate the range of journalistic skills he had acquired in the course of churning out journeyman stories on topics as diverse as butter, cockfights, and quinine." In *The New Yorker,* the Pulitzer Prize–winning Hersey writes, "After rather bumpy experiences with articles on butter, cockfights, and quinine, Agee was offered a plum."

Bergreen, who is reluctant to discuss the similarities but says he is looking into legal action against the magazine, suggests that some of the material in the article could have come only from the biography. For example, according to Bergreen, several anecdotes in the article, which were published only in his book, were told to him by sources who have since died.

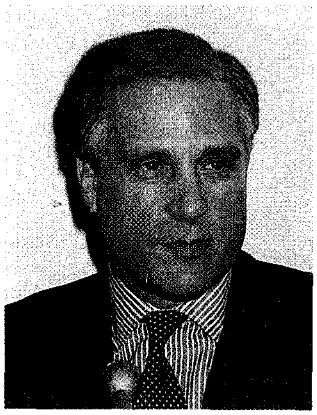
"I was shocked that *The New Yorker* would print a lengthy article primarily based on my biography without any kind of acknowledgment," says Bergreen. A *New Yorker* spokeswoman referred calls to Houghton Mifflin, which commissioned the article as a foreword to a new edition of Agee's *Let Us Now Praise Famous Men.* "It is an essay, a critical appreciation of Agee, not an investigative piece," says Michael Janeway, an executive editor at Houghton Mifflin. "So Hersey's sources aren't an issue." Hersey says, "The facts that a historian or biographer dig up don't belong to him. In 12,000 words, if I've used a dozen words that Bergreen used, it's not that I borrowed his words but that those were the right words for the circumstances. I've been a journalist for 50 years, and I'm not in the habit of stealing."

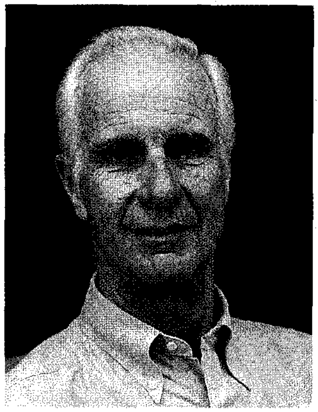
A MACKLOWE HOTEL THAT *WHO* BUILT?

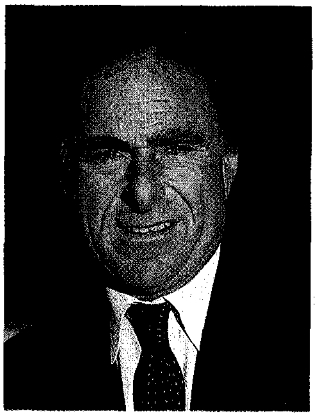
Real-estate sources say that developer Harry Macklowe has broken off relations with the prestigious architecture firm Gruzen Samton Steinglass, which is designing the Hotel Macklowe, now under construction on West 44th Street near Sixth Avenue. The 43-story hotel complex is being built on the site where in 1985 Macklowe demolished four buildings—without permits—in the middle of the night.

"Traditionally, the architects who design a building oversee the construction," says a source. "But now, with the plans almost complete, Macklowe is moving away from the firm, and nobody knows who will get credit for the building."

Ralph Steinglass, who headed the design team, says, "Our relationship with Macklowe is in limbo. We have a contract with the Macklowe organization, but we don't know if we will continue with the project or not." A Macklowe spokeswoman says, "The decision to let Gruzen Samton go was a business matter. They


PETER KALIKOW

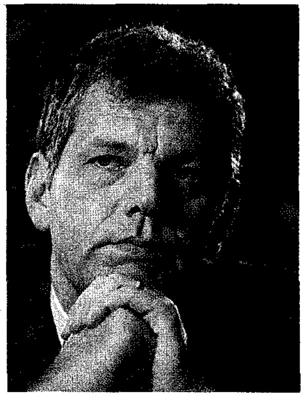

JOHN HERSEY


HARRY MACKLOWE

Photographs: top, Rick Maiman/Sygma; center, Carl Mydans/Black Star; bottom, Dana Fineman/Sygma.

MORALITY PLAYS...BAM FLAP...GIN GAME...CHRISTIAN ERA...GASTRONOMIC GOINGS-ON

worked under Macklowe's in-house architect, who will continue the design. Our consultants on the project, Perkins and Will, will be the architect of record."



WILLIAM BENNETT

BENNETT BOOK TO MIMIC MCGUFFEYS

Secretary of Education William Bennett is shopping a proposal to write a series of educational books aimed at teaching morality. The series will be modeled on the nineteenth-century McGuffey Readers, in which virtues are taught through stories.

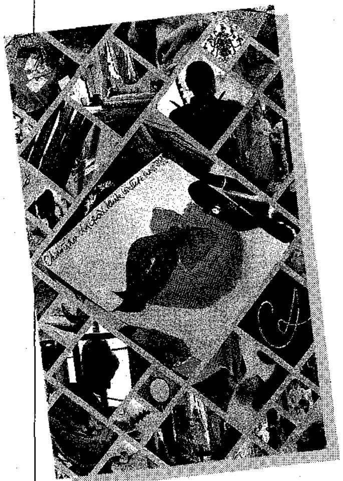
"People wanted to know what their children should read," says a source. "So he's writing the kind of books he thinks are appropriate. He might use Booker T. Washington to show the value of hard work and Nathan Hale to show patriotism." The source says that Bennett also wants to write a book about education in America.

Bennett's lawyer, Robert Barnett, would say only, "Secretary Bennett will neither write nor contract for these books until he leaves government in the fall."

ROLLING STONE ADMAN FINESSES STORY

How much does the advertising department have to do with the stories in *Rolling Stone*? A source close to the magazine says that one of its advertising executives changed the text of a news story in the August 11 issue to delete a reference to drunk driving that would have appeared near a liquor ad.

The source says that the story, which is running in the "In Brief" section, originally reported that UB40 bass guitarist Earl Falconer had pleaded guilty to charges of "drunk driving." Just before the story went to press, the source says, an advertising executive noticed that the story ran on the same page as a Gilbey's gin ad and changed "drunk driving" to "reckless driving." *Rolling Stone* publicity director Stuart Zakim would say only, "As a policy, advertising does not influence editorial content."

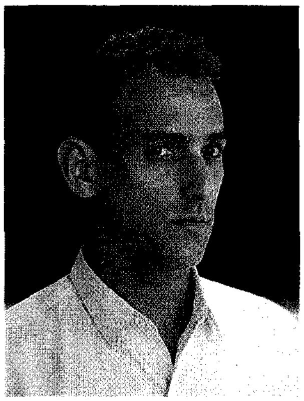


A LACROIX AD

LOW-PROFILE LACROIX ADS SET TO DEBUT

Designer Christian Lacroix is about to unveil his first worldwide advertising campaign. The ads, which are being created and produced by the SoHo agency Arnell/Bickford Associates, use a grid of snapshot-type photographs of previously unseen Lacroix designs; his exclusive model, Marie Seznec; his couture salon in Paris; his house in Arles; and the designer's pen, stationery, and drinking glass. Peter Arnell, who came up with the campaign, says that the 27 ads in the series will be placed in only fourteen fashion magazines in the United States, Europe, and Asia. Why has the flamboyant Lacroix, whose company recently announced first-year losses of $4.2 million, opted for such a low-profile campaign?

"We don't consider it low-profile," says Arnell. "The media buy is indicative of gross sales."



DAVID SALLE

SALLE BEING SUED OVER PHOTO COPY

Artist David Salle is being sued by a photographer who claims Salle used his work without permission for a set he designed for the Brooklyn Academy of Music. The photographer, Kenneth Heyman, is also suing the Vintage Books division of Random House because it published a book, *Salle*, that contains a photograph of the set. Heyman's lawyer, Michael Zissu, says Salle used a blown-up, painted version of the photograph that Heyman took of prominent art patrons Robert and Ethel Scull—published in a book, *Pop Art*, in 1966—as the backdrop for a performance of *Birth of the Poet* at BAM.

"*Pop Art* and the photographs are copyrighted," says Zissu. "Heyman might have licensed the right to Salle if he had bothered to ask. But Heyman never knew his photo was being used until he saw it in the Vintage book."

Random House lawyer Lesley Oelsner says, "There is absolutely no basis for a claim against Random House." Salle's lawyer, John Koegel, says, "The photograph was of an actual event—like journalism. It had no artistic significance. I think it is the desire for publicity that motivates a suit like this."

RESTAURANT NOTES FROM ALL OVER

Restaurateur Warner LeRoy, who abruptly closed the 22-year-old Maxwell's Plum a week ago, is trying to sell the building on First Avenue at 64th Street for $6.5-million, says a restaurant source. The zoning for the lot, which has 50 feet of retail space on First Avenue, will allow development of about fourteen stories. Says LeRoy, "The real estate is in that range, but we'll get more if we sell the restaurant." . . . Socialite Anne Bass has lost her chef to La Colombe D'or. Wayne Nish has left Bass's Fifth Avenue and Aspen, Colorado, kitchens to revamp the Provençal menu at the East 26th Street restaurant. Says Nish, "I'm updating the flavors and aromas of Provence."

Photographs: top, Ricardo Watson/Pictorial Parade; bottom, Robert Mapplethorpe.

The Bottom Line/John Crudele

DOLLAR-WISE

MORE BANG FOR THE BUCK

PICTURE THIS. THE UNITED STATES TRADE deficit keeps declining, or Congress is suddenly inspired to reduce the federal budget deficit. The result: The dollar continues to skyrocket.

Quick—what's the smart thing for an investor to do?

The answer, most investment advisers agree, is simple—keep your dollars in the United States in bonds, or buy stock in American companies that won't be hurt competitively overseas when the greenback keeps climbing.

Now for the harder question. What should an investor do if some currency experts are predicting that the dollar will rise, the majority are strongly forecasting an imminent fall, and still a third group is convinced that the dollar will stay where it is for a while?

That's what's happening right now, and American investors are in a bind. A wrong guess on the dollar could prove very costly. To help out, I got some advice last week from investment professionals on what to do in three different scenarios—a rising, falling, or stagnant dollar.

☐ The Super Dollar: Buying United States government bonds and real estate, the experts say, is a very good idea when the dollar is rising. U.S. government bonds have always been a favorite depository for foreigners' funds. But when the dollar plunged, foreigners were afraid they'd get wiped out in the currency translation, so they abandoned the market. Foreigners could now re-enter with a vengeance and drive bond prices higher.

The same goes for real estate, which tends to attract more foreign money when the dollar is strong. Lewis Altfest, president of L. J. Altfest & Company, an investment-advice firm, suggests investing in real-estate funds like the Goldome Diversified Realty Income Fund I.

There's a bolder way to invest when the dollar is soaring. "Buy stocks in foreign companies that export to the United States," especially those that get a lot of their profits here, says Alan Benasuli, Drexel Burnham Lambert's director of international research. He likes the WPP Group, Imperial Chemicals, Hanson Trust, Glaxo Holdings, Volkswagen, and BMW.

The conservative approach when the dollar is climbing is to invest domestically. Suresh Bhirud, chief investment strategist at Oppenheimer & Company, is advising people to buy stock in companies that are "dollar neutral," meaning that their earnings won't be affected by currency shifts.

American and Delta airlines, for instance, have mostly domestic flights and wouldn't be affected by either a rising or falling dollar, says Bhirud. He also likes Hospital Corporation of America, Humana, Burlington Northern, and regional banks like Fleet Financial Group, National City Corporation, and NBD Bancorp—all of which are also immune to the dollar's escapades.

FLYING?: *The dollar's future may not be super.*

☐ The Sickly Dollar: This investment approach is for all those who think the dollar's recent rise is a fluke. "If the dollar goes back down, I think the best place to be during that period would be in cash and out of the stock market," says Alfred Goldman, the market analyst with A. G. Edwards Company, St. Louis.

The dollar's recent rise, analysts believe, has helped stock prices over the past few months. A drop in the dollar would have the reverse effect, while causing interest rates to rise. The more cash you have, say Goldman and others, the more you can take advantage of these higher interest rates. And you'll have the funds to buy stocks more cheaply.

For those who *must* stay in the stock market for some spiritual reason, companies that have strong international businesses—IBM, Caterpillar, Navistar—may be good picks. The falling dollar, the argument goes, will help the earnings of multinational companies like these by making their products more competitive overseas.

☐ The Stable Dollar: Ah, if the dollar would only stay at one level—any level—investors worldwide would have lots of options; they'd no longer have to worry about getting hurt by currency translations.

Multinational companies wouldn't benefit as much under this condition as they would with a falling dollar, when they are helped by currency translations. "But world-class competitors can still benefit from a stable environment," says Monte Gordon, research director at Dreyfus Corporation, because their products compete more effectively here and overseas.

He thinks blue-chip multinational companies are the places to invest if the dollar stays at its current higher levels. Especially attractive, Gordon believes, are top-notch companies in computers, machine tools, chemicals, paper, drugs, and cars.

The stable dollar would also make investing in bonds less hair-raising. There wouldn't be as much pressure on the Federal Reserve Board to raise interest rates if the dollar didn't need to be defended, and bond prices would not be subjected to wild swings.

PAINE GAIN

IF ITS STRATEGY WORKS, PAINE WEBBER Group's merchant-banking department could take on the look of an employment agency for high-priced executives.

Paine Webber, which has never been a major takeover player, has come up with a unique formula for acquiring companies: It puts together a new management team capable of running a company before it makes an acquisition bid.

The strategy has worked twice: Paine Webber took its handpicked teams to National Car Rental and Braniff the moment they were acquired. The companies' existing managements were replaced.

Dennis Friedman, the leveraged-buy-

Illustration by Paul Meisel.

out chief at Paine Webber, says he's "working on six similar transactions right now." Three, he says, involve industrial "rust belt" companies, and one a financial-services firm. Friedman won't give a hint as to the two others because he says they could be too easily identified.

To strengthen its hand, Paine Webber is said to be offering to put $1 billion of its own capital into each of the deals.

CORNFUSION

IS THE DROUGHT REALLY AS BAD AS SOME people think? The answer, says one expert on the farm economy, is that no one knows yet.

"It's just impossible to estimate," says Garren Benson, extension agronomist at Iowa State University, who's monitoring the situation from deep in the heart of the corn belt. "We're a long way from knowing the extent of this thing."

The government gave its damage report last week: The corn crop will be 29 percent less then expected. But Benson says the extent of the damage will hinge on whether there is rain in farm country over the next few weeks and whether crops—especially corn—pollinate in the next two weeks. He says the government figures are "shaky."

What's Benson's assessment? He won't give predictions, but he'll point out the hot spots. Two thirds of Iowa's crops are in bad shape; the other third (in the northwestern section of the state) is holding its own; Illinois is slightly worse off than most parts of Iowa; and Indiana is also suffering a lot.

But Nebraska and Kansas are both doing okay because of widespread irrigation.

THE BAD NEWS

IF THE 51 ECONOMISTS SURVEYED BY THE Blue Chip Economic Indicators are right, the final months of this year won't be much fun: The cost of living will climb sharply and economic growth will slow.

The economists' consensus for the nation's gross national product is a 2.5 percent annual growth rate in the final quarter of 1988, compared with 4.8 percent growth in 1987's final quarter and 3.6 percent in the first quarter of 1988.

The economists are also gloomy about the inflation picture—they think prices will rise at a 4.9 percent yearly rate by the fourth quarter. That would be much higher than the 3.9 percent inflation rate in the fourth quarter of 1987 and the 3.9 percent rate for most of this year.

THE RUNOFF

UP TO 80 PERCENT OF CORPORATE EXECUTIVES exhibit hostile behavior patterns, says Dr. David C. Glass, a social psychologist quoted in the magazine *Personnel Journal.* Such behavior includes impatience, irritation, anger, and aggression. . . . Businessmen in increasing numbers want to be on corporate boards of directors ("The Bottom Line," January 25), and now we know why. Twenty-six of the nation's top 100 industrial firms gave their directors stock last year (up from only 15 in 1986), and 60 provided them with retirement benefits (up from 45), says management consultant Towers Perrin company. . . . There has been a monthlong rumor that Ronald Perelman's Revlon, Inc., might be interested in buying Kimberly-Clark Corporation. When the rumor started, it wasn't true. But a source says the speculation got Perelman to thinking that it might not be such a bad idea—and now he's looking at Kimberly-Clark. The source says it's still too early to tell what will happen. . . . One takeover specialist says a whole slew of private companies have been put up for sale in the past few weeks. The owners, he speculates, may be concerned that rising interest rates will soon cut into their selling prices. ▬

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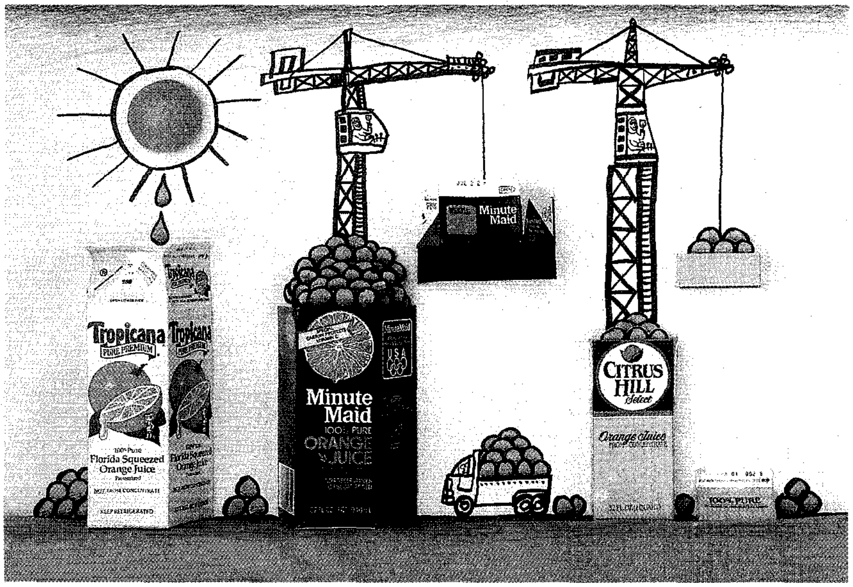
On Madison Avenue/Bernice Kanner

PULP AND CIRCUMSTANCE



SQUEEZE PLAY: *The orange-juice industry is busy building a better, more profitable beverage.*

THE KEY PLAYERS TURN ON THE JUICE

DON'T LOOK NOW, BUT THE BIG APPLE IS beginning to resemble the Big Orange. Strangely enough, for each glass of orange juice that a Chicagoan drinks, a New Yorker drinks three. And although we make up only 7 percent of the country's population, we consume 14 percent of the OJ. Chances are we'll be downing lots more as the orange-juice wars heat up this summer.

Like the cola, diaper, and detergent wars before it, this battle promises to be big—and bitter. The three key players are giants, well versed in marketing warfare. Coca-Cola Foods owns Minute Maid, the overall leader and frozen-concentrate king, and last March, Joseph E. Seagram, Ltd., paid a fortune ($1.2 billion) for Tropicana, the company with the leading ready-to-serve juice. Mammoth Procter & Gamble owns Citrus Hill, a distant third in sales but No. 1 in aggressive promotions.

Tropicana has been marketing its Pure Premium nationwide, and now Minute Maid is joining the fray, coming out with a chilled, not-from-concentrate, premium-priced, premium-packaged, and premium-promoted product backed by the biggest launch budget in the company's history. "We'll be spending at new levels, so 97 percent of the country will be seeing our ads at least eight times over the next five and a half months," says George Woody, the vice-president of marketing for Coca-Cola Foods.

Tropicana vice-president Martin Gutfreund insists his company "is not running, walking, or sitting scared of a company with no market share, corporate identity, or history with purchasers. . . . Being No. 1 in frozen is like being No. 1 in reindeer," he sniffs. Nonetheless, Tropicana is advertising like crazy: On a given night, a viewer is likely to see any one of its spots three times during prime time.

The squeeze was on in the courts too: Tropicana had recently sued its chief rival, charging that Minute Maid's ads for Premium Choice ("orange juice straight from the orange") were deceptive and misleading and violated a 1982 appellate-court ruling that enjoins both companies from describing their juice this way. (The juice is, in fact, pasteurized on its way from the grove to the grocer's, unlike the freshly squeezed, unrefined, expensive juice that is sold in many city markets.) Just last week, Minute Maid agreed to eliminate the claim from its packaging—so score one for Tropicana. But the war's not over yet.

Orange juice is a $3-billion business and accounts for almost two thirds of all U.S. fruit juice sold. Every day, Americans drink 50 million six-ounce glasses of the stuff, and in a year, they down roughly eight gallons apiece. But there are other reasons for the beverage battle, besides the rush to quench consumers' thirst. "Seagram paid a fortune for Tropicana and really has to milk it to generate revenues," says Hellen Berry, an analyst with Beverage Marketing consultants. "Pricing is a major weapon in virtually all commodity battles, and I can't imagine orange juice will be different," she predicts.

Pasteurized, not-from-concentrate, ready-to-serve juice is the only growing segment: In the past five years, sales have increased more than 82 percent, compared with 17 percent for the whole industry. In 1986, for the first time, chilled outsold frozen concentrate, apparently buoyed by America's craving for convenience. In the twelve months ending March 31, sales of frozen concentrate tumbled 11 percent, while chilled edged up 3.3 percent. Now chilled orange juice accounts for 57 percent of the OJ drunk, according to Berry. Overall, Minute Maid dominates with a 22.1 percent market share, followed by Tropicana (18.1 percent) and Citrus Hill (9.5 percent). In chilled juice, however, Tropicana leads with 26.9 percent, compared with Minute Maid's 17.9 percent and Citrus Hill's 9.5 percent.

Despite the Florida Citrus Commission's claims to the contrary, for most people orange juice is still just a breakfast staple: Indeed, 85 percent of OJ is drunk in the morning, but it's the chilled, not-from-concentrate stuff that's elite. "This is a war of Cadillacs, not Fords," pronounces Nancy Hardy, editor of the *Florida Citrus Reporter*. In recent years, research indicated a substantial number of people wanted freshly squeezed juice, says Minute Maid's Woody. "They're higher-income and better educated."

While nutritional considerations (specifically, the vitamin C) traditionally motivate consumers to buy orange juice, taste preferences determine which brand they choose. "What they're looking for is closeness to fresh-squeezed," says Woody. "And they perceive chilled as closer to fresh-squeezed than frozen is."

They're wrong. For taste and pulp, frozen concentrate beats out ready-to-serve chilled juice and most closely approximates freshly squeezed, according to *Consumer Reports*. The magazine's taste tests rank Tropicana Pure Premium best among chilled orange juices, but I found it almost identical to juice made from frozen concentrate. Sometimes, depending on the quality of the fruit at the local grocer, Tropicana tops the homemade kind. (Some home juicers squeeze the oranges so thoroughly that bitter oil is released from the peel and dominates the flavor.) Then, too, chilled juice sells for roughly twice what concentrate fetches.

Concentrate is made by squeezing the oranges and then flash-heating the juice, minus seeds and pulp, in an evaporator. In that ten-minute process, many of the

Illustration by Joe Teodorescu.

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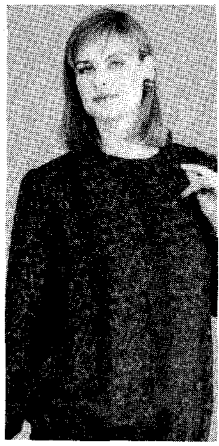

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SELECTED ITEMS

dozens of chemical compounds responsible for the juice's zesty flavor are lost. But several are later reintroduced.

Chilled, ready-to-serve juice goes through additional steps. The kind made from concentrate is mixed with water at a regional processing plant, packed into cartons or bottles, and then pasteurized. Pasteurization extends its shelf life but destroys much of the juice's nutritional value and flavor. Most chilled, not-from-concentrate juice is made by squeezing fresh oranges and pasteurizing the result, but the process often takes place hundreds of miles from where the juice is ultimately sold, and the flavor suffers in transit.

Orange-juice processors are working on technology and packaging to retard the deterioration. Coca-Cola came out with two new packages for Minute Maid's Premium Choice: in Boston, a foil-lined carton ("because in shoppers' minds, foil means superior protection," says Woody), and in the New York area, a 64-ounce plastic bottle that looks more appropriate for detergent or anti-freeze. The patented container features a handle, a resealable screw top, and a pull-tab inner seal. Designed to fit on the refrigerator door, the package extends the shelf life from the 35-to-42-day norm to 64 days. Minute Maid's advertising calls the container "man's perfect package" and compares it to "nature's perfect package." For juice that tastes fresher, "you'll have to squeeze it yourself."

This newest skirmish between Minute Maid and Tropicana recalls the surprise attack of 1983, when Procter & Gamble rolled out Citrus Hill after just one year of test-marketing. The company's behemoth $100-million launch budget jolted what had been essentially a sleepy cottage industry—marketing strategy consisted primarily of cutting prices—into a sophisticated, multinational industry. Back then, critics charged that Procter & Gamble had bought its way into the juice world, where less than one percent of sales had been allocated to advertising. By contrast, roughly 10 percent of soft-drink sales are funneled back into advertising.

Tropicana and Minute Maid subsequently hiked their advertising and promotional allowances at the expense of store brands and local labels (Minute Maid even introduced Squeeze Fresh, a frozen concentrate in a plastic bottle that allowed consumers to make one glass at a time, but later withdrew it). The market became tough to penetrate.

Still, one local entrepreneur prevailed. The Fresh Juice Company, led by Steven Smith, who helped develop Frusen Glädjé, recently introduced Just Pik't, a frozen orange juice that you can just defrost and drink. And then there are other recent entries, like Fresh 'n Natural, a not-from-concentrate juice produced by Citrus World, a cooperative of Florida growers. Though new to the New York market, it is No. 2 in Florida, behind Tropicana.

This national battle, like its 1983 predecessor, should expand the entire marketplace. While orange juice is still the most popular of all the chilled, ready-to-serve juices (last year, it made up 88 percent of the category), it's losing ground to the runners-up: Grapefruit juice accounts for 4.9 percent of sales, apple juice 2.6 percent. The rest of the category includes tomato juice, vegetable juice, pineapple juice, and mandarin-orange juice.

Oranges have been grown in Florida since around 1513, when Ponce de León supposedly introduced them. But the crop is subject to the vagaries of nature—bad weather, insects, disease. Freezes in Florida in four of the past six years reduced the state's citrus crop by half, and now manufacturers look to Brazil, the second-largest supplier to the U.S., to make up the difference. A recent drought there, however, threatens to boost prices.

Once upon a time, people squeezed oranges at home and drank the result. Then Minute Maid came along and invented frozen concentrate 42 years ago, when the owners of the company, working on a government contract, tried to develop a packaged orange-juice powder for servicemen. They failed at that endeavor but hit on a way to produce frozen concentrate, almost singlehandedly making the orange America's favorite fruit. In 1946, the precursor to Minute Maid, Florida Foods Company, shipped its first railcar of frozen concentrate. Three years later, the company took the name Minute Maid, and in 1960, it merged with Coca-Cola. Also in 1946, a Sicilian immigrant, Anthony Rossi, founded the Tropicana Company.

In the sixties, Tropicana popularized chilled OJ by shipping it overnight to the Northeast market. Tropicana came to rule the region, Gutfreund explains, because of its consistent, dependable taste, "high-tech package, distribution via a 65-car express train, unique system of route sales, a trusted name in major chains since the 1950s, and unsurpassed technology."

In one frequently seen spot for Tropicana, a tomboy strolls through the groves, reminiscing about climbing the trees and coming down with orange nails and a sticky chin. In another spot, she introduces "Caley," the foreman on the groves since she was a child. The narrator compares Tropicana with other juices that add things or take them out.

While Minute Maid expects that Premium Choice will ultimately rule the chilled-juice world, Gutfreund, along with the troops at Tropicana, has a somewhat different opinion: "Can $40-million in advertising buy what they can't deliver in a carton?" he asks. Don't expect a clear answer—or a juice truce—anytime soon. ■

The Cutting Edge/Michael Gross

CÔTE OF MANY COLORS

LE STYLE SAINT-TROPEZ

EVERY YEAR AROUND THE END OF JUNE, Saint-Tropez, a former fishing village on the French Riviera, comes to resemble a fashion summer camp. Its cobblestoned streets are overrun with simultaneously over- and underdressed international vacationers. Circling around them are what might be called style counselors: fashion designers, retailers, forecasters, and consultants, all seeking the latest in chic summer uniforms, as put together by Saint-Tropez's competitive dressers.

"It's a working vacation," one journalist admitted as she joined the pack of fashion pros who work the port late every afternoon. After a day spent lazing at Club 55, La Voile Rouge, or Mooréa, some of the village's chic, private (and typically topless) beach-cum-lunch clubs, they monopolize the best chairs at Le Gorille and Sénéquier (the sidewalk cafés with the best sight lines), tracking trends and photographing styles, trading tips on the hottest nightclubs (this year, Le Bal, Pigeonnier, and a port bar, Hilarios), and moaning over the high prices in this fashion shopper's paradise.

"Come. We're missing the eleven o'clock trends at Gorille," commanded Bernie Ozer as he finished dinner that night with a dozen other Americans at Chez Fuchs, a restaurant in the Old Town. Ozer is vice-president of the Associated Merchandising Corporation (A.M.C.), which advises department stores on fashion. Pushing away from the table, the Los Angeles–based designer Carole Little allowed that "it's not like a real vacation, but it's fun."

And after all, fun, not fashion, is what attracts the big boats in the harbor and the big names onshore, who in turn attract the fashion followers. These days, Brigitte Bardot (Saint-Tropez's most celebrated resident since Roger Vadim made her a star in *And God Created Woman* in the fifties) may come out only at dawn to shop. But a recent appearance by Dick Clark, the world's oldest living teenager, dining with a group that included *The Gong Show*'s preternaturally energetic producer/host, Chuck Barris, attested to the town's survival as a fountain of youth. And George Michael, the reigning King of Pop, arrived in late June to recuperate from the removal of a cyst in his throat. Saint-Tropez's restorative powers must work wonders. Within days, the stubbled star with a single cross earring was ducking photographers at Tahiti-Plage, another beach club.

PAPOU
ZOULOU

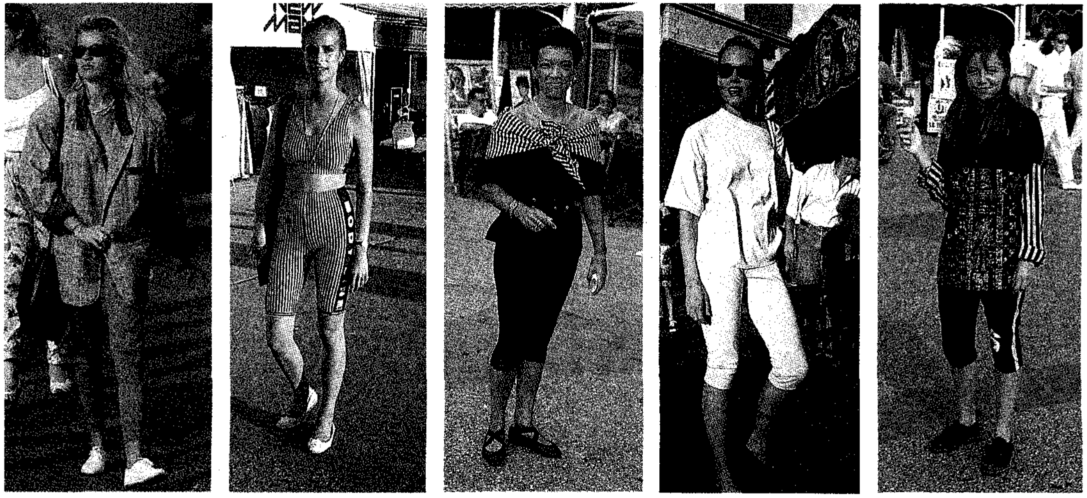
Showing off the "nouvelle sensation."

Though visiting celebrities try to keep a low profile, the Tropeziennes are always on the lookout for new ways to bare and dare. Lately, they're favoring off-the-shoulder T-shirts; wild hats and headbands; sheer shirts over push-up *bustiers;* neon-hued stretch-lace bodysuits; puckered stretch T-shirt dresses and short skirts; antique whites and tiered eyelet-lace skirts; and American-street-inspired athleticwear like tank tops paired with Lycra bike pants. Despite the heat, black leather and buttery suede jackets are also seen all over town.

Miniskirts and denim seem to have faded. And U.S.-bred preppy styles, which looked new when Ralph Lauren opened a boutique on place de la Garonne, now look passé, despite the fact that one-time rebel Katharine Hamnett is selling polo shirts in *her* shop across the street. The newest looks are constructed jackets with feminine details like softly curved peplums, shaped waists, short, puffed, or sheer sleeves, and rows of small buttons. They look best casually tossed over *bustiers* and bike pants or tights.

Softer styles include wide-leg pants, full shorts, smocked and corselet-laced forties-style dresses, and skirts made of see-through fabrics like voile, georgette, and chiffon. Often seen printed with floral motifs, the sheer calf-length, flowing skirts are sexiest worn over long-john-like leggings trimmed with lace bands. The skirts are hiked up for riding motorcycles—the key to parking in the gridlocked port and negotiating the crowded single-lane roads to club-lined Pampelonne Beach.

Carole Little turned thumbs down on the sheer looks as she combed Saint-Tropez's shops and Saturday-morning market in the



On the streets of Saint-Tropez, the looks range from constructed to casual.

Photographs: top, Michael Gross; bottom left, center and right, Renaud Bachoffner; center left and center right, Michael Gross.

place des Lices. "You can see a bra through georgette," she said. "American buyers don't get it." No question—when it comes to resort clothes, French tastes can be brazen. Said Little, "It's not like you can just buy something here and copy it."

But another designer, promised anonymity, said that copying—more often referred to as reinterpreting—is exactly what his colleagues come to Saint-Tropez to do. "They don't stop shopping," he said. "It's chic to say there's nothing there, but you know perfectly well that their suitcases are crammed with a big stock of stuff to knock off. By the time they get it home, they think it's their own."

Turnabout being fair play, the French are equally enamored of copying *us.* Keith Haring–style prints appear on French surfer parkas, and *faux* Fido Dido cartoon faces on T-shirts. The Paris-based American designer Patrick Kelly is being flattered with countless imitations of his bright-colored plastic button pins. They even stud the snap-on suspenders of the wittiest young dressers. American inspiration also sparks the plethora of bandanna-based accessories—hats, headbands, bracelets, belts, elastic hair bands, and sneakers.

Indeed, French twists on fashion classics are a Saint-Tropez specialty. This year's crop includes enough Chanel knockoffs to keep that company's counterfeit-bashing lawyers busy for years. Fresher, perhaps, are an amazing number of new variations on black and white. The most striking are ginghams (called *vichy* in French), florals, positive-negative line drawings, prints of Xeroxed photographs, and patchwork styles mixing solids, stripes, spots, and checks. The graphic punch of these combinations is giving fluorescents their only significant competition.

And those fluorescents could easily be gone by next year. Clothing clichés die fast in Saint-Tropez's fashion hothouse. The label appliqués that sprouted on every sweatshirt and jean jacket two years ago have disappeared, and last year's psychedelic surfer look is already mutating. If you have only a handful of francs to spend on beach clothes in the portside stalls this summer, odds are you'll be buying what one local boutique calls the nouvelle sensation: surfing shapes decorated with ethnic prints in hot neon pink, yellow, and green. At its most importable, this means long surfer shorts, cropped pants, or T-shirts in Day-Glo African-textile prints.

But other ethnic surfer styles are likely to wipe out in America. The French have gone on a literal surfing safari. The logo of the store called Papou Zoulou is typical. It pictures a group of African natives with comically protruding lips and bare

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breasts, toting surfboards and boom boxes. "It goes with the music," explains Ursula Uzan, A.M.C.'s European fashion director. "African jazz is very in fashion now. For us, it's not a problem. It's just a trend, a fashion, an ethnic print, a color story."

That "color story" combines with another fashion in one example of what must be the silliest Saint-Tropez trend of the year: the nonsense T-shirt. GET THE GOOD AMAZING RHYTHM AND CANNIBAL DISCIPLINE, it proclaims over a cartoon cannibal's face. THAT'S WHY IT'S FUN TO BE WITH US. HAVE AN ATTACHMENT FOR DISCIPLINE reads another shirt. And then there's the ever-popular HER GOLDEN RIM AND SOFTLY DRIPPING MOON AN OPIATE VAPOR.

Vapors of another, but equally intoxicating, sort—namely, lavender and rosemary—fill the air at Saint-Tropez's most talked-about new hotel, Domaine de Belieu, just outside of town on the road to Gassin. Built in the eighteenth century, the house was previously occupied by Gunther Sachs, the German playboy who is another of Bardot's former husbands.

Arriving for dinner recently (the hotel's thirteen rooms will not open until September), guests were met by a uniformed guard who escorted them through a luxurious park full of vineyards, arbors, and olive trees, up an ornate staircase, past a lion's-mouth fountain, and into a pink Italianate villa so lushly erotic one half expected Gabriele d'Annunzio to pop out of an urn. Instead, there was a pianist in the parlor playing "Yesterday," about the only wrong note struck throughout an evening's visit.

Drinks are served on a porch roofed with tree branches. Beyond it is the garden brasserie, one of the hotel's two restaurants. Guests sit at low stone tables in white tents while the cooks toil in a gazebo beside a green mosaic-tiled pool and cockatoos coo in a huge cage surrounded by painted statuary. It's all a bit much, but then that's the Saint-Tropez way.

Later, after a meal in the more formal beamed-ceiling restaurant, Christine Thomson, a sportswear designer from New York, was cooing, too. She eyed the floral arrangements (as extravagant as La Grenouille's), the slightly sinister sommelier, and her exotic fellow diners. Then she tried to get her companions to believe that fashion summer camp could happen anywhere.

"I honestly think I could go to Schenectady and get inspired just by leaving New York," she said. Then her hand flew to her mouth and she chuckled. "Now wouldn't it be great if all the other designers headed to Schenectady and left this to us?" ■

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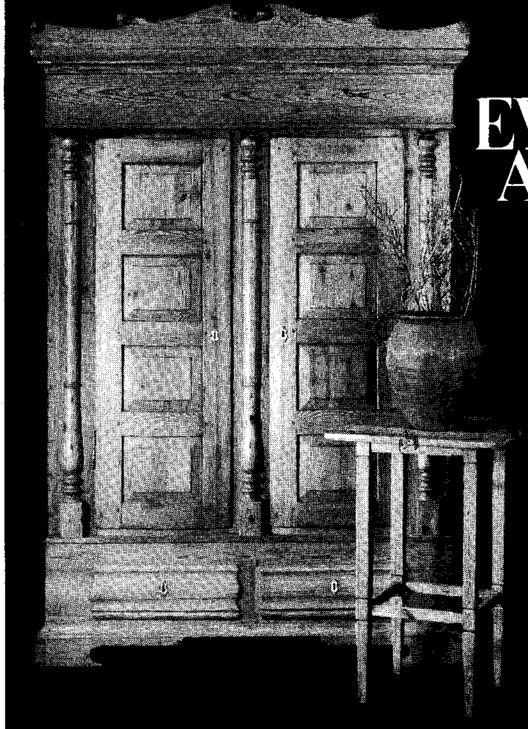

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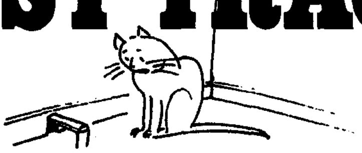


EDITED BY DANIEL SHAW

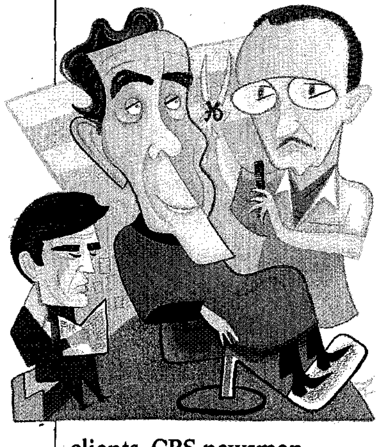
TRANSITIONS

Final Cut

Last week, when Paul Montera locked the door of the barbershop under the Broadcast Center, on West 57th Street, another era at CBS came to an end. For thirteen years, Montera, a short, owlish man with a broad Jersey accent, had given his "$8 special razor cut" to newsmen like Dan Rather, Harry Reasoner, Don Hewitt, and Morley Safer.

Like many CBS veterans who've been affected by budget cuts, Montera opted for an early retirement. "With all the people leaving, it cut into the heart of my business," he says.

Montera, 48, learned his trade from his father, Rudy, who worked at the Warwick Hotel. "My father cut the most famous heads in show business—Frank Sinatra, Perry Como, and Errol Flynn." One of his father's clients, CBS newsman Douglas Edwards, remained a steady customer even after Rudy died. Indeed, Edwards encouraged Montera to open the shop under CBS.



For Edwards, it was a matter of convenience. At 11 A.M. every day, the former evening-news anchor sat in Montera's shop, watched the TV mounted on the wall, and got a touch-up before doing the noon newscast.

When Edwards retired in April and moved to Sarasota, Florida, he didn't forget his barber. "He saw a good building close to his apartment, and he helped me get in there." Montera will decorate the new shop with photos of CBS stars, but he'll install a radio instead of a television. "Radio music," he says, "supplies a better atmosphere."

David Andelman

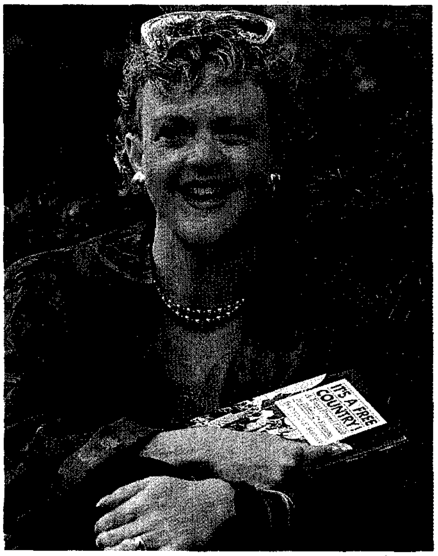
BRIEF LIVES

POLITICAL PRIMER

In 1952, nine-year-old Cindy Samuels made her first political deal. "My grandfather had this beautiful gold button with an eagle and a star on it, and the word IKE," says Samuels. "My grandfather said I could have it—if I stopped supporting Adlai Stevenson. I went for the button."

Now the political producer for NBC's *Today* show, Samuels has put her lifetime of deal-making, campaigning, and reporting into a new book, *It's a Free Country!* (Atheneum; $12.95). Designed to teach children over the age of ten about the electoral process through colorful anecdotes rather than windy lectures about bicameral legislatures, the book personalizes a political system that even adults often find faceless.

"Two years ago, I was talking to my son's sixth-grade class," Samuels recalls. "I asked, 'How many people think they can make a difference through politics?' Not one kid raised his hand." But Samuels discovered that children *are* intensely political. "They know all about the homeless, nuclear weapons, crime, but they feel powerless." So she set out to write a book "children could identify with, not a white-men-in-suits book." She's succeeded by using examples ranging from skateboard laws to Eugene McCarthy's student-led campaign in 1968.


IT'S A FREE COUNTRY!

Cindy Samuels: Preaching politics.

Samuels finds it "pathetic that this country has left it to rock stars to make politics more acceptable," although she suggested to MTV executives that they launch their voter-registration drive. "I know a lot of people in my generation feel alienated and battered by Vietnam, Watergate, the assassinations. It was a lot to live through, but it's a cop-out to give up on politics," she says.

Samuels attended her first convention twenty years ago as a McCarthy organizer. CBS News hired her in 1969 as its link to the "youth movement." She covered Congress for the network, then worked as a producer in San Francisco before returning to New York, where she's been at *Today* for the past eight years.

It's a Free Country! steers clear of judgments that might scare parents away from the book. Samuels, who cut passages her sons said "sounded like Mr. Rogers," denies that her book is too optimistic. "No father would sit down and introduce his son to baseball by first telling the kid Dwight Gooden had used cocaine, now would he?"

The book's last piece of advice is a kind of eighties twist on *My Weekly Reader*—a list of movies with political themes that kids might want to rent. The TV producer has remembered the power of "visuals," even when writing a book.

Chris Smith

Photograph by Rob Nelson/Picture Group. Illustrations: top, Guy Billout; left, Robert DeMichiell.

PYRAMID POWER

IT RAINED THE NIGHT I.M. Pei's glass pyramid got its first official preview. After years of controversy, the bold new entrance to the Louvre museum gleamed in the night, the wispy strands of its steel supports showing through the glass panels like so much spider-webbing. Contemplating his crystalline work as seven floodlit fountains shot white columns of water into the murky sky, Pei declared from beneath his umbrella: "I've been waiting a long time for this."

There is time yet to wait. The pyramid itself is not expected to open until the fall, and the vast underground portion of the Louvre renovation—all 650,000 square feet of it—will not be finished until the end of the year. But the above-ground part, which is now in place, is a delight to behold. The main structure, which will form the museum's new front door, measures 116 feet on each side and rises 71 feet at the center of the Cour Napoléon, between the two open arms of the old Louvre. Three smaller pyramids flank the main one, lighting the passages that lead out of the main reception space, which is below ground.

It is there that visitors will orient themselves before continuing up to the galleries. Or they may tarry, because the experience of this enormous room alone is worth the trip. Standing below the balcony of the main entrance, visitors will discover a rare space. The view upward, through the tracery of the rods and cables and out to the old Louvre and the sky beyond, is sufficiently uplifting to banish any sense that one is underground. Indeed, Pei has so manipulated this volume that one feels in this "basement" the way one might surveying alpine peaks from a valley meadow. The entire complex borders on the sublime.

Few would have thought it possible when this project began, in 1983. French president François Mitterrand had decided that something had to be done about the Louvre. Built over eight centuries as a fortress and then a palace, the Louvre had never taken comfortably to its imposed role as a museum.

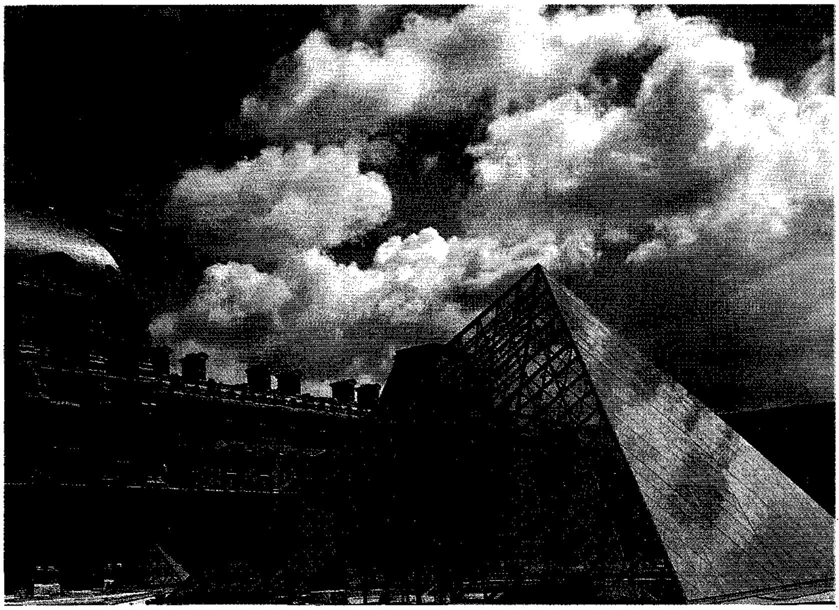
After studying the problems, Mitterrand settled on a plan to be called—with characteristic French presidential restraint—Le Grand Louvre. But to the horror of the French, he not only failed to hold a competition for the design of the project, he selected a Chinese-born American to do the job.

Pei decided to reorganize the entire museum: The primary aim was to consolidate the public part of the museum, make access to it easier, and create space for research and conservation. The space that the museum needed could never have been accommodated above ground in anything less than a small skyscraper, so Pei decided to dig. The finished project will have a subterranean level circling the entire courtyard for museum workers, and a drop-off point and parking area for the tour buses that now clog the sidewalk along the Seine. Putting the entrance at the center of the U-shaped Louvre and running tunnels directly to the three wings effectively created three "mini-museums," one to be devoted largely to French and related works of art, a second to Italian works, and a third to works of antiquity. The result is a welcome clarification of what has traditionally been a chaotic experience.

Pei's solution is an elegant one. Any addition in the courtyard big enough to solve the Louvre's problems would have obscured the existing façades. But merely putting escalators down into the hole would have created, as Pei describes it, a "subway station" effect—and was no way to enter one of the world's greatest museums. Pei decided to announce the entrance with an architectural presence but dematerialize it by making it out of glass.

AT THE PREVIEW FOR some 2,000 guests in early July, the aesthetic merits emerged with incontestable power. Lighted from inside, with the fountains playing, Pei's pyramid is an eerily beautiful building. Glinting in the bright sun, it is entirely different, but no less stunning. When the sky is gray, as it has been more often than not in recent weeks, the glass mirrors the color, and the building becomes almost opaque. And in that state, it is a heavier intrusion than predicted. But the sky over Paris is constantly changing, and the sheer surface of the glass (which is kept clean by mountaineers who rappel down the façades) makes even an overcast sky worth studying in reflection.

The selection of the stylistically neutral pyramid form, says Pei, was a way to avoid clashing with the richly ornamental architecture already in place. In many ways, the entire plan could not be more French—logical, orderly, symmetrical, and beautiful. CARTER WISEMAN



The new look at the Louvre.

Photograph by A. Wolf.

CHOW

BEACH FARE

IN THE HAMPTONS, THIS IS the summer of the sequel. The lines aren't at Southampton Cinemas but at two new places opened by Manhattan restaurateurs.

Melvyn Master, formerly a co-owner of Jams, has renovated the Stage Deli in Bridgehampton and opened Mel's Restaurant and Bar. The airy red-white-and-blue grill is attracting a young crowd with a moderately priced menu featuring fish, pizza, steaks, burgers, and *crisp* French fries.

Down the highway, in Wainscott, Pino Luongo, who owns the five-year-old Il Cantinori in Greenwich Village, has spent $750,000 to convert Charlotte's Hidden Pond into Sapore di Mare ("Taste of the Sea").

After just two months, a table at Sapore on Saturday night has become the hottest reservation on the South Fork. As he does in the city, Luongo is serving his native Tuscan food—superb vegetable and seafood antipasti, excellent pastas, fresh fish, and local vegetables.

Sapore di Mare: The hottest reservation in the Hamptons.

The six tables on the upper level, adjacent to the bar, have the best view of the restaurant's celebrity clientele—Robert De Niro, Kathleen Turner, and Lauren Bacall. Tables on the lower level, the screened porch (overlooking the pond), or in the charming garden patio are lovely, too—but they might as well be in Tierra del Fuego.

"The crowd is mixed," says Luongo. "The older people come early, then by eight, the businessmen and their families arrive. By 9:30 the fashion crowd comes in.

"The other night, we made a big bowl of cold bean soup, about three to four kilos. In Tuscany, we eat those kinds of things," he says. "By the end of the night, it was gone. All those elegant ladies were just sitting there, eating up my cold bean soup."

JANE FREIMAN

PERFORMANCE

Tiny Lights' Big Sound

ALTHOUGH IT WAS HER mother who first encouraged her to play the cello, Jane Scarpantoni remembers that her mom was less than enthusiastic about one of her first Manhattan performances—an evening of experimental music in the East Village.

"At the time, my greatest accomplishment was achieving the sound of a bomber plane diving," says Scarpantoni. "My mother really hated that. She said, 'It's such a beautiful instrument—why are you making such horrendous sounds?' She didn't understand it too well."

These days, Scarpantoni is somewhat better understood—but by a very different crowd. For everyone from nouveau-pop acts like the dB's to the hard-core band Ritual Tension, she has become the cellist of choice. Much of her time is spent playing with the Hoboken group Tiny Lights. The band—whose sound veers from genteel chamber pop to freewheeling jazz improvisations—will perform at the Knitting Factory (47 East Houston Street) on July 20 as part of the New Music Seminar.

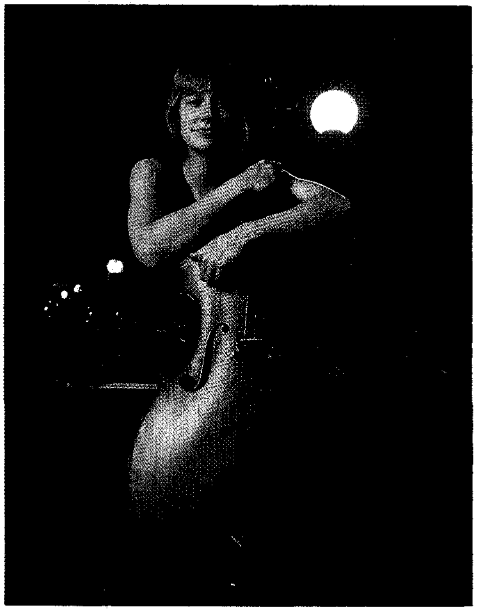
A slight, long-fingered woman nearly dwarfed by her instrument, Scarpantoni, 27, began her musical training in the third grade in Nanuet, New York. While at Colgate University, she heard a cello-laden Psychedelic Furs album and thought, "Why should this wonderful instrument be confined to classical music? It should be *everywhere.*"

When she moved to Hoboken in 1983, she began accompanying downtown composers and performance artists, playing her own compositions solo at the avant-garde Tin Pan Alley series in Times Square, and tackling Brahms and Martinu sonatas for the brunch crowd at Maxwell's.

Hauling around her 30-pound cello—a gift from her mother at age eleven—has its drawbacks: Cabbies often try to charge her double.

And though scheduling demands have forced her to consider leaving her part-time job at a fashion company, Scarpantoni couldn't be happier. "Even though it's a small corner of the earth," she says, "it is *my* corner of the earth."

DAVID BROWNE



Scarpantoni: "It is my corner of the earth."

OVERHEARD

ASTOR
Tokens

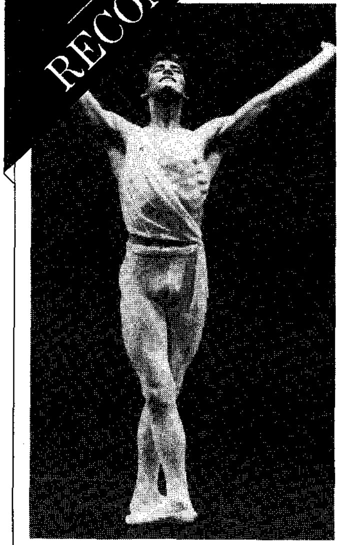
AT THE ASTOR PLACE SUBWAY station, where many homeless men sleep each night, the token-booth clerk announced: "It is 9 A.M. You are at the Astor Place subway station. This is your wake-up call."

Photographs: top, Erica Lansner/Photoreporters; bottom, Rob Nelson/ Picture Group. Illustration by Lilla Rogers.

RUTH RECOMMENDS

BY RUTH GILBERT

Fulton Fish Market Tours are the first and third Thursdays through October 20. Meet at 165 John Street at 6 a.m. and go right through this fascinating market. Start with coffee and end with a bowl of clam chowder. 669-9416 for reservations.



CELEBRATE BROOKLYN

Edward Villella's Miami City Ballet arrives at Prospect Park Bandshell's two-week dance series on July 23. Above is Yanis Pikieris in the title role of Balanchine's Apollo. *Phone 718-768-0699 for program updates.*

MURDER, MYSTERY, AND MAYHEM

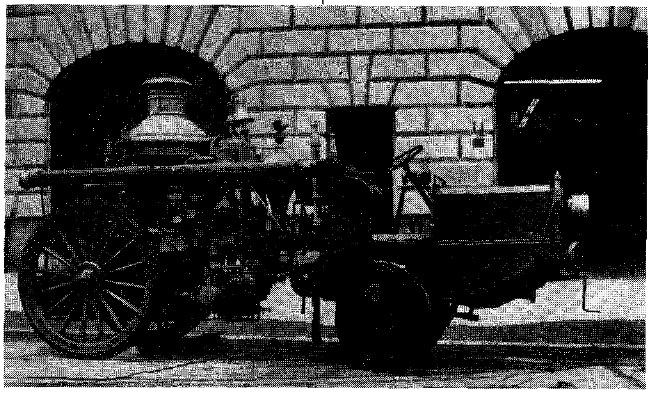
Vintage crime films are revived Sundays at the New-York Historical Society, through August 28. Gene Tierney stars in Laura, *July 24, with Dana Andrews, Vincent Price, and Clifton Webb.*

GLASNOST REDUX

This good-looking Soviet-émigré fiddler is Dmitry Sitkovtsky, nicknamed Dima. He's the featured soloist July 22 and 23 at the Mostly Mozart *festival. He also happens to be Bella Davidovich's son.*

'SHAME'

A stranger rides into an Australian town to confront a challenge of conscience. Deborra-Lee Furness (below), an award winner at the Seattle Film Festival, is the stranger. The film will open July 22 at the 57th Street Playhouse.



THE NEW YORK CITY FIRE MUSEUM

Boys want to grow up to be firemen, don't they? At 278 Spring Street they can see a comprehensive display of fire memorabilia. Above, there's a 1912 American La France Metropolitan steamer with front-wheel-drive tractor.

Photographs: top left, Susan Cook; bottom left, Steven Scher.

SEAL OF THE PRESIDENT OF THE UNITED STATES

‘President DUKAKIS’

……………………………………………………

WHAT THE FIRST HUNDRED DAYS COULD BE LIKE

BY JOE KLEIN

RONALD REAGAN had to feel satisfied as the limousine eased onto Pennsylvania Avenue in the last hour of his presidency, January 20, 1989. A huge banner was unfurled in Lafayette Park—THANKS, GIPPER—and the crowds lining the avenue cheered emotionally, more intent on bidding him adieu, it seemed, than on welcoming his successor.

Reagan sat misty-eyed, nodding and waving. His successor—smaller, slighter, appearing very much the junior partner—sat next to him, waving too. "They really do love you," offered Michael Dukakis with the grace and humility of a man who'd managed to sneak into the limousine with only 272 electoral votes. "You should be very happy."

"It's been quite a run," Reagan sighed. "What are you going to do with it, Mike? What's your top priority?"

"Well, I happen to be someone who believes very deeply," Dukakis reflexively began a campaign refrain, "in the need for regional economic development."

Reagan cupped his ear—maybe it was the roar of the crowd. "Did you say 'regional planning'?"

"Development," Dukakis shot back. "Not planning. Planning is theoretical. Development is real."

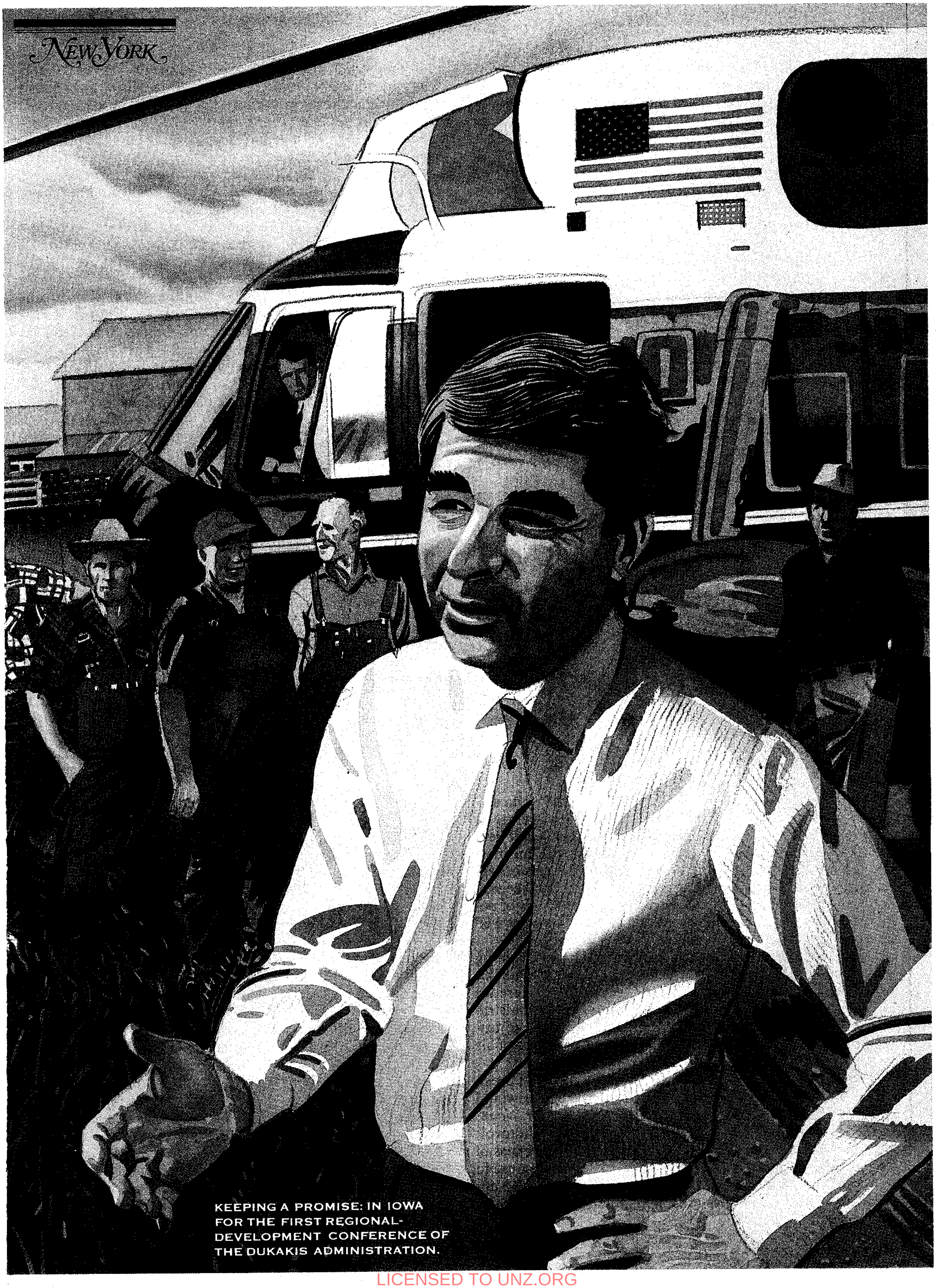
"Oh," Reagan said. "Well, Congress will be with you on that. Those guys love to develop. How much will it cost?"

"I'm asking for a $500-million Fund to Rebuild America."

"Five hundred billion!" Reagan gasped. "God, you Democrats."

"Million," Dukakis corrected. "I'm a guy who doesn't believe in red ink."

PAINTINGS BY JULIAN ALLEN



KEEPING A PROMISE: IN IOWA FOR THE FIRST REGIONAL-DEVELOPMENT CONFERENCE OF THE DUKAKIS ADMINISTRATION.

"Regional planning, huh?" Reagan raised an eyebrow, chuckled, then turned serious. "Listen, Mike, could you do me a favor?" Dukakis nodded. "Feed the squirrels. The nuts are in the top left-hand drawer. First thing in the morning. I've got 'em trained."

FIRST THINGS FIRST: MICHAEL DUKAKIS is not kidding about regional development. It is his mantra, his most passionate cause, a prime source—he believes—of "good jobs at good wages," his holy grail. If we do elect a President Duke this November, get ready to hear the magic words—*regional economic development*—as often as Russians endure *perestroika* and *glasnost.*

"The economy is the single most important priority," candidate Dukakis explained one evening a few weeks ago, sipping orange juice as we flew from Terre Haute to Dayton. "You would see me moving across the country, going to the regions. . . . I'd be a president who'd spend a day a week out of Washington, right away, on the road, getting the economic-development side of things up and moving."

In fact, it would not be surprising to find President Dukakis flying off within days of his inauguration to Davenport, Iowa—to the Adler Theater there, to be precise—with a phalanx of White House aides and Cabinet officers in tow, fulfilling his promise to hold his first official regional-development conference in the state where his campaign began. The still-skeptical press would have no choice but to cover this event as if it were the Moscow summit; worse, it would finally have to figure out just what a regional-development conference *is.*

IT'S LIKELY THAT A DUKAKIS WHITE HOUSE WOULD BE POPULATED BY PRAGMATIC SORTS—BY POLITICIANS, NOT IDEOLOGUES.

Normally cautious as a turtle, Dukakis becomes quite animated when he allows himself to imagine such moments. As governor, he loved dragging his cabinet off to stagnant venues like Taunton and Fall River, sitting down with business and labor, educators and politicians, and pooling resources to create *public-private partnerships* to revive the local economy. In truth—and this is a sobering thought for lovers of political drama—the regional economic conference may well be a metaphor for the Dukakis style of governance.

Unlike Ronald Reagan, who seemed to enjoy confronting his opponents (in the abstract, at least), President Dukakis would invite his—domestic and foreign—to the conference table and try to knead them into a consensus. His administration would be a series of negotiations, compromises, adjustments, increments. "*Incremental,*" says a friend, "is one of his favorite words."

It would be a high-minded, public-television sort of presidency: Indeed, the early stages of a Dukakis regime would resemble nothing so much as *The MacNeil/Lehrer NewsHour.* The public would learn about the promise of photovoltaics, the peril of Third World debt, the cost-effectiveness of welfare reform, and the need for an international response to the depletion of the ozone layer. Task forces would be appointed. Allies would be consulted. Sound public policy would be formulated.

But not much money would change hands—at least, that is what the governor would have us believe. His strange brand of political alchemy would turn "consensus" into "progress" without any telltale grease—or pork. Even his beloved regional-development agency, funded at a mere $500 million, would be able to provide only a few showcase loans to leading-edge companies. Other programs would be chewed over until only the gristle remained. All of which would not make for a very dramatic first hundred days.

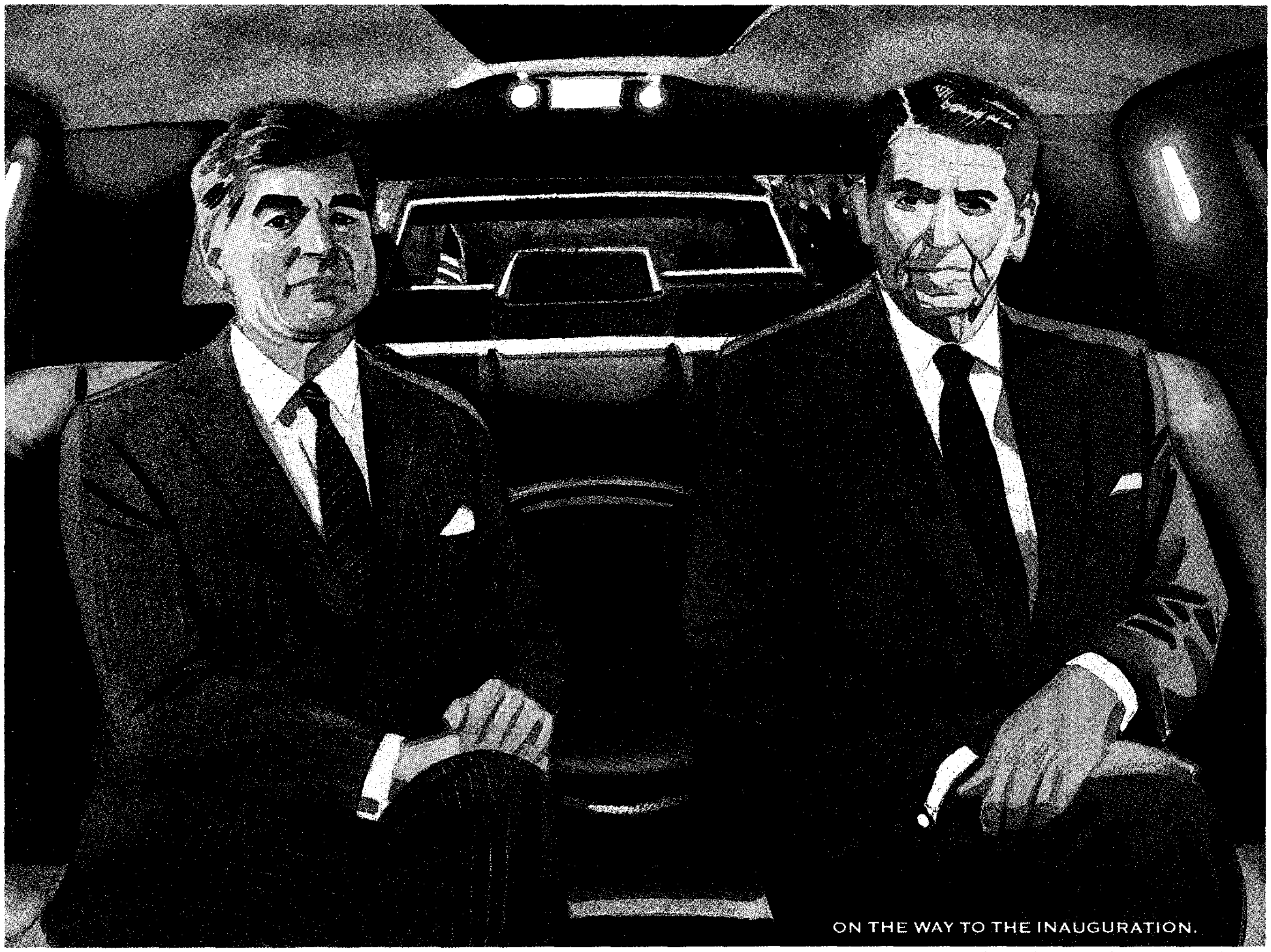
"I'm not a great fan of hundred-days theories," Dukakis said, laughing a bit at the thought. "I'm a great believer in four solid, steady years."

No doubt the governor realizes that four solid, steady years would represent an almost unimaginable luxury. The next president of the United States will be challenged—perhaps overwhelmed—by crises and disasters that are impossible to predict. Regional development in Davenport may have to be canceled if the Persian Gulf is on fire; public-private partnerships may not suffice if the bottom falls out of the economy. Obviously, any sort of speculation about a Dukakis administration is little more than a parlor game. The names floated for the top jobs represent only the wishful thinking of the namers; the policies proposed assume a world much as it is today. But the game is irresistible all the same—not so much to predict what he'd do as to give a sense of what his priorities are and how he'd go about achieving them.

There is a temptation to extrapolate after the naming of Lloyd Bentsen as Dukakis's running mate last week—but that may not yield much. Bentsen was at once a politically bold *and* philosophically conservative choice. Perhaps the most significant thing about it was the process: No one had a clue that Bentsen was at the top of the list until the choice was announced—another example of the tightness and discipline that have marked the Dukakis campaign and would likely be hallmarks of a Dukakis administration.

"Dukakis is a creature of habit," says a political associate of the governor's. "He isn't big on surprises. I might not be able to give you the details of his budget or name his Secretary of State, but I'd bet the house on his priorities and the sort of people who'll surround him. I will also say, flat out, that the place he'll start—immediately, in November, as soon as he is elected—will be to build a close relationship with the congressional leaders. This may not seem exciting, but it's how you get things done and it's classic Dukakis."

As a result, it's likely that a Dukakis White House would be populated by pragmatic sorts, people who know how to massage legislators—by politicians rather than ideologues or academics (although an occasional pragmatic professor, like Harvard's Chris Edley Jr. or Georgetown's Madeleine Albright—both active in the campaign—might have a policy-coordination role). Indeed, the Dukakis White House would be very much like the Dukakis campaign, with a tight inner circle delegating authority to a disciplined, diffident cadre of aides. No colorful characters need apply. The names mentioned most often as key players aren't surprising: John



ON THE WAY TO THE INAUGURATION.

IN CONTRAST TO REAGAN'S CONFRONTATIONAL STYLE WITH CONGRESS, DUKAKIS WOULD WORK TO COOPERATE.

Sasso, Paul Brountas, Susan Estrich, and Kirk O'Donnell—one of whom probably would emerge as chief of staff.

Sasso, 40, would be the prohibitive favorite for the job if he hadn't been fired by Dukakis last fall for his role in the destruction of Joe Biden. Before that, he was not only Dukakis's closest adviser but also his *best friend.* It's a safe bet that Sasso won't return to the campaign before the election, even though his crime (surreptitiously making Biden's plagiarism known to the press) was little more than standard political hardball; if Dukakis wins, though, Sasso will most certainly have a job in the White House.

Kirk O'Donnell, 42, who recently joined the campaign staff, is a unique combination of Boston pol and "policy wonk" who is best known in Washington as Tip O'Neill's former right-hand man, the guy who sold the speaker's program to the congressional troops. He and Dukakis have known each other for twenty years but haven't worked together until now—and his role in the White House would depend on how his relationship with the cautious, near-impermeable Duke develops. But he would be a perfect congressional liaison, as would former Representative Michael Barnes, who handled the platform committee for Dukakis.

In a way, Brountas, 56, and Estrich—the Dukakis campaign chairman and manager, respectively—are in the same boat: Both are smart lawyers who have gained a great deal of political experience in the campaign, but neither has done much horse-trading with legislators. It is possible that one or the other could be Dukakis's Attorney General.

Estrich, a 35-year-old Harvard law professor, would be an especially dramatic choice. "If you are looking for the exact opposite of Edwin Meese," says a Harvard colleague, "someone who'd be a real activist on things like antitrust and civil rights—and Dukakis feels very strongly about that—you couldn't find anyone better than Susan Estrich."

EVEN IF NEITHER GOT THE JOB, BROUNTAS and Estrich would be prominent in a Dukakis administration. But in the early days, the focus is likely to be on people like O'Donnell, Sasso, and the other designated masseurs who would spend most of the transition period quietly working with congressional leaders on the budget.

"You want to know the most important difference between a Dukakis and Reagan administration?" said Sasso, speaking publicly about his former boss's management style for the first time since the Biden affair. "There won't be any 'Dead on Arrival' budgets. You won't have the confrontations; he'll negotiate with the leaders. When Dukakis gets up to give his budget message, most of the key elements will have been negotiated in advance."

In fact, the courting has already begun. "He calls me regularly, out of the blue," says Representative Tony Coelho of California, the House majority whip. "For all I know, he may be reading while I'm jabbering on—but I don't care! The idea that he'd call is such a change from Reagan and Carter. My sense is he'd be the first president since Ford to really work with us."

Another important player in this process may be Representative William H. Gray III, the Pennsylvania Democrat who is often mentioned as a potential budget director or even Treasury secretary. "It would be an important bit of symbolism to have a black man at Treasury," says a Dukakis adviser. The knock on Gray is that he doesn't understand international currency markets. "But Gray can learn," says a prominent financier. "Jim Baker didn't know that either, and he learned."

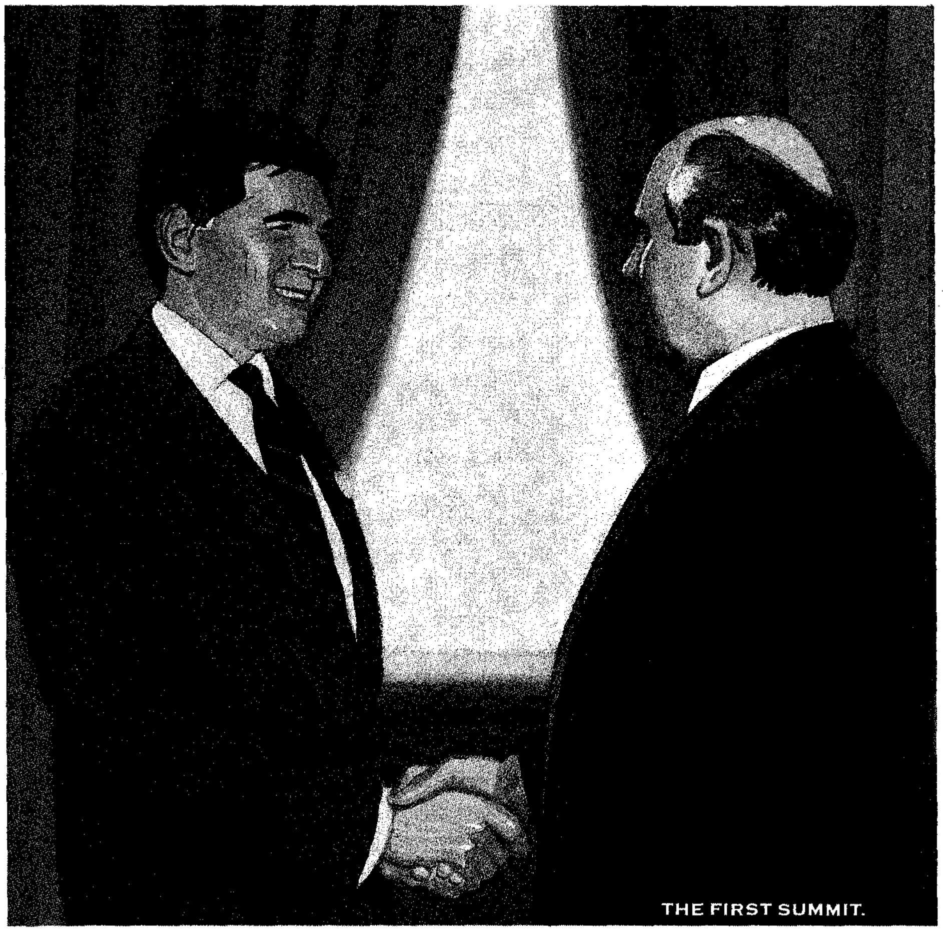
There are other "usual suspects" for Treasury in a Democratic administration—Felix Rohatyn, Paul Volcker, Gerald Corrigan of the New York Federal Reserve Bank—but more important than the players would be the numbers. "Everything flows out from the budget," says a key adviser. "Everything—domestic priorities, foreign policy, international credibility. It would be our first, and most important, test. We simply have to move to reduce the deficit."

WHAT WOULD A DUKAKIS BUDGET look like? There are two schools of thought. The more extreme (and, usually, pessimistic) sorts argue that a president gets only one honeymoon, and Dukakis might as well spend his getting a significant tax increase to make a real dent in the budget deficit—most likely, raising the marginal rate for the top income bracket four or five points. "No one on the Hill would be shocked if Dukakis did that," says a member of the House Budget Committee. "He could make it politically acceptable by telling people exactly how it would be spent—*dedicating* two points to deficit reduction and two to rebuilding infrastructure."

Dukakis could also defer to the bipartisan National Economic Commission, which is expected to recommend new taxes when it issues its summary report in December. But the governor's closest advisers suggest that even then he'd be loath to support a major tax increase. "It would have to be a last resort," said Sasso. "He's a very, very tough-minded guy. He's going to have to be convinced that he's drained every nickel in uncollected taxes from the IRS enforcement program he's insisting on."

Skeptics should be reminded that Dukakis was bludgeoned and, eventually, turned out of office when he tried to combat a huge Massachusetts budget deficit with a major tax increase in 1975. "That's very fresh in his mind," says an adviser. "I'd be very surprised if he allowed it to happen again."

A subgroup of "activist" theorists, led by Robert Reich of Harvard, argue that the size of the budget deficit (currently 3.1 percent of gross national product) isn't as significant as its nature. "If we were investing the money in education and infrastructure, investing to make the country more competitive, I don't think the deficit would be regarded as much of a problem," says Reich. "But *this* deficit, plus the need to invest *at least* $100 billion over the next five years in rebuilding our physical plant, means that a serious reordering of priorities is going to be necessary."


THE FIRST SUMMIT.

HE WOULD PROBABLY INSIST ON SOME PROGRESS IN ARMS TALKS BEFORE MEETING WITH GORBACHEV.

Reich and others would like to see changes in the tax code to encourage private savings—perhaps the return of IRAs, perhaps a sliding scale for capital gains on securities. One plan, proposed by Felix Rohatyn, would tax short-term (a year or less) gains at 50 percent and scale down to 15 percent for investments held as long as five years.

Dukakis, for now, is unwilling to be pinned down. "I'm not saying that [the 1986 tax code] is immutable," he said, "but . . . there is a great virtue to having stability in the tax system."

Barring an economic catastrophe, it is likely that Dukakis will follow the lead of his more moderate advisers and produce a budget that makes a stab at reducing the deficit without causing fireworks. "I would think it will be a multiyear package," says Lawrence Summers, a Harvard economist who often speaks with Dukakis. "I'd be very disappointed if it didn't move toward something on the order of a $50-billion deficit—or less—several years out." (The current projected deficit for this year is $161 billion.)

The first-year package, congressional and Dukakis sources agree, might provide for a $30- to $50-billion reduction. "But a real $30 billion," says one economist, "not fluff like last year's deal. The revenue could come from relatively painless rejiggerings—taxing Social Security for the wealthy, that sort of thing—and the reductions would probably come from stabilizing the rate of defense spending and perhaps lowering farm subsidies."

The first Dukakis budget would be the centerpiece of the new administration's first hundred days, demonstrating the new tone of cooperation with Congress, showcasing the Duke's fiscal austerity—and disappointing the legion of social activists who hope a Dukakis victory will mean a return to the Great Society trough. "There *will* be new social programs—housing initiatives, day care, health care, and certainly welfare reform," says a Dukakis adviser. "But they will come gradually. No doubt, many of our friends in the advocacy groups won't be too happy."

Which would suit Dukakis just fine: As he learned in the primaries against Jesse Jackson, the more thunder on the left, the more moderate he seems. "I expect the liberals will be squawking when the spending priorities become clear," says one congressional leader."But I think the leaders will be reasonable. We won't embarrass him by passing bill after bill."

The real juggling act for Dukakis would be to convey the impression of action without spending any significant new money. Much of the action would come in agencies the Reagan administration has allowed to languish: Environmental Protection, Occupational Safety, the Federal Trade Commission, and so forth. The money often would come from funds already existing, but unused. Dukakis waxes rhapsodic about the billions in the Aviation Trust Fund waiting to be spent on new airports. "The [toxic cleanup] Superfund isn't failing for lack of money," he fairly shouts. "It's action. It's aggressive cleanup. The funds are there."

'I'M SURE YOU'D NOT ONLY SEE THE FIRST HISPANIC CABINET MEMBER BUT ALSO THE FIRST ASIAN-AMERICAN,' SAYS A SOURCE.

No doubt, the most aggressive members of a Dukakis administration would be the latter-day Nader's Raiders who'd run agencies like EPA, OSHA, FTC, FCC, SEC—and all those other alphabets waiting to be reawakened. The Cabinet-level appointees on the domestic side would be more pragmatic types. "I think you're going to see a great many more Cabinet secretaries who have been elected officials," says Rosabeth Moss Kanter, the Harvard Business School professor who co-authored Dukakis's book *Creating the Future*. "Dukakis is part of that generation of governors who really made the states work—especially in the economic-development area. I think he'd be more likely to choose fellow governors for the Cabinet than academics. I think he would make a point of not naming many people from up here."

Dukakis would undoubtedly have a Cabinet filled not only with governors (two favorites are Bruce Babbitt of Arizona and Jim Blanchard of Michigan) but also women and minorities. Atlanta mayor Andrew Young could well fill an important (non-foreign policy) position; Eleanor Holmes Norton and Ron Brown of Jesse Jackson's staff also have impressed the Dukakis people. (Jackson himself would, most likely, not hold an official position.)

"I am sure you'd not only see the first Hispanic Cabinet member but also the first Asian-American," says a source close to the governor. "[San Antonio mayor] Henry Cisneros would be a natural for some Cabinet-level job, and I wouldn't bet against Representative Bob Matsui [of California] for another."

WITH ALL THE EMPHASIS ON THE budget, reviving the alphabet agencies, and—lest we forget—*regional development*, there is some fear that foreign policy and defense might take a backseat in a Dukakis administration. "It's certainly true," says a top Dukakis adviser, "that he believes our posture abroad is very much dependent on our economic strength at home."

But foreign policy does have a way of getting a president's attention: In his first hundred days, Dukakis might well find himself preoccupied by turmoil in the Persian Gulf (where a new government in Iran seems inevitable) or Central America—and Mikhail Gorbachev, if he is still in power, will no doubt have some dramatic greeting in store for a new American president.

Assuming a reasonably tranquil world—may the luck of Reagan be with us!—Dukakis says the only dramatic foreign-policy initiative of his first hundred days would be in Latin America, the area he knows best. Even now, the governor maintains a close relationship with Costa Rican president Oscar Arias and he'd be sure to make an effort to revive the near-moribund Arias peace plan. Dukakis might also see the political turmoil in Mexico as an opportunity for a closer working relationship with the government there. "There'll be a Latin American summit right away," Dukakis vows. "An end to *contra* aid and the beginnings of a plan for regional economic development."

(There it is again.)

"You might want to bring the Japanese in on that summit," says Bruce Babbitt, whom Dukakis aides mention as a possible Latin American–policy adviser. "They are going to play a very important role in the Third World debt-relief picture—and they already have a significant presence in the area."

The idea of inviting the Japanese into what was formerly exclusive gringo turf may well be typical of the most important foreign-policy difference between Dukakis and Reagan: The era of America as the lone gunfighter would be over. No more macho showdowns with the Sandinistas or Noriega; unilateralism would be replaced by consultation. And while this low-key style raises the question of when, if ever, the United States would flex its muscle, some Dukakis advisers argue that *that* may well be an obsolete question: In the Reagan years, muscle-flexing—with a few exceptions (like the Libyan air strike)—has been more likely to demonstrate the limits of our power than the suppleness of our strength.

Dukakis is careful not to downplay the Soviet threat, but there is a sense that he would be the first *post*-Cold War president, seeing the world in more flexible, complicated, multi-polar terms. "Dukakis has a chance to really do something new, to get beyond the old hawk and dove formulations," says one defense analyst. "To do that, he'll have to get beyond the 'usual suspects' when he names his secretaries of State and Defense, though."

The "usual suspects" have had a tough time in recent years, since the Reagan-Gorbachev negotiations rendered obsolete most of the conventional wisdom propounded in the foreign-policy and arms-control priesthoods. Dukakis has been known to rail against arms-control "theology," and there is a widespread desire (in the political community, if not the priesthoods) for fresh air. Wild names circulate. "I'd love to see someone like Ross Perot go in there and shake up the Pentagon," says a top congressional aide.

"We'll probably wind up with Walter Mondale at State and Joe Califano at the Pentagon," laughs a Dukakis intimate in a reference to Hamilton Jordan's famous prediction that Cyrus Vance would never be Jimmy Carter's Secretary of State. And while no one would be surprised if Dukakis turned to Warren Christopher and William Perry—both solid Bentsen-like selections, highly regarded ranking officials in the Carter administration—to run State and Defense, there is a sense that Dukakis would have missed an important opportunity to foster what the Soviets call "New Thinking."

"What Dukakis really should do is look at someone like [Admiral] Bobby Inman for Defense, National Security adviser—or whatever," says a renegade member of the arms-control priesthood. "Inman is brilliant and not at all ideological—he may be one of the few people around who don't have a stake in some outmoded defense theory or other."

SEAL OF THE PRESIDENT OF THE UNITED STATES

HE GETS THE SAME SATISFACTION FROM STAGING A DEVELOPMENT CONFERENCE THAT REAGAN GETS FROM RIDING HIS HORSE.

Inman is universally praised for his integrity during a distinguished career in naval intelligence, the National Security Agency, and the CIA. He left the government in 1982, after a quietly disputatious spell as William Casey's deputy. "If Dukakis could get over his spook background," says one adviser, "Inman would be perfect. But so far as I know, the two haven't talked." (Representative Lee Hamilton, the Indiana Democrat, is also a possible choice for State or director of Central Intelligence.)

One rather unusual suspect who *is* spending a lot of time with Dukakis these days is Senator Bill Bradley, who might consider Secretary of State a more intriguing job opportunity than he did the vice-presidency. Dukakis is particularly impressed with Bradley's tough-minded thinking on the need to press conventional-force reduction talks with the Soviets.

"We are talking about the toughest possible decision Russia can make—to pull its troops out of East Germany," Bradley told me recently. "But I believe the key indicator of Gorbachev's seriousness about *perestroika* will be his willingness to reduce force levels there. . . . It's my expectation that he'll make a major, detailed, asymmetrical force-reduction proposal in the next eighteen months. We need to consult with our allies and be prepared to respond."

IT SEEMS CLEAR THAT DUKAKIS WOULD place greater emphasis on conventional talks than the Reagan administration has, perhaps even raising them to the priority of the ongoing strategic-arms talks. A tough challenge to Gorbachev on conventional arms might have the added benefit of muting criticism from conservatives and giving Dukakis flexibility to make deals in places like Central America and southern Africa. "START negotiations are important," says a Dukakis aide, "but if you really want to reduce the level of tension in the world, the place to look is central Europe. That's also the place to look if you really want to reduce defense spending, which is something the Russians may be as interested in as we are." In that regard, Dukakis's emphasis on transferring funding from nuclear-weapons systems to conventional forces may be part of a larger strategy for dealing with the Soviets, rather than the "lip service" to a strong defense that critics claim.

Of course, no breakthroughs could be expected on conventional-arms talks in the first hundred days of a Dukakis administration. A complicated round of negotiations with the NATO allies would be necessary before Dukakis could even begin to think about a serious discussion with the Soviets. He's more likely to take what's available, moving quickly to complete the START treaty, reducing strategic missiles by 50 percent. But even there Dukakis is cautious, downplaying the possibility of an early meeting with Gorbachev. "I don't think you meet until you've done your homework and you're ready to do something," he said. "I'm not a great fan of sitting and meeting for the sake of sitting and meeting."

Dukakis is also guarded about the chances for diplomatic breakthroughs in other areas—particularly the Middle East. "You make a start there," he said. "But it's going to take slow, steady, tenacious work."

Slow, steady, tenacious—again and again, especially the key word: steady. And while it's not in the governor's interest to appear very radical at this point, it's also true that he's always been more interested in processes than in ideologies. Indeed, if Dukakis is distinctive in any way, it is this: He loves government. He is a true believer. He gets the same visceral satisfaction from staging a regional-development conference that Ronald Reagan gets from riding his horse. "Public policy" is what he does for fun.

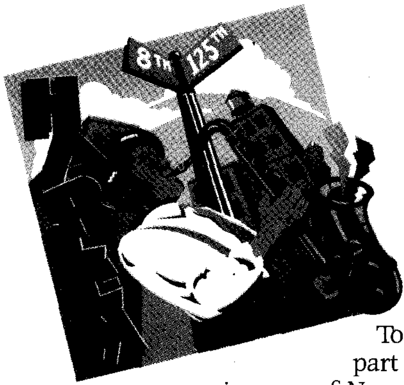
A Dukakis administration would be the first in a generation—since Lyndon Johnson—to begin with the assumption that government might act as a positive force in American life. "I'm someone who likes UDAGS," he once said without a hint of irony (referring to Urban Development Action Grants). This can't be reassuring to those who believe that "effective government" is an oxymoron, but it represents the very essence of a political philosophy that has fallen into disrepute over the past quarter-century: It is called liberalism.

And, though Michael Dukakis dare not speak its name—indeed, he must attempt to camouflage himself as a conservative—his candidacy represents liberalism's best hope in twenty years to return to public favor. ■

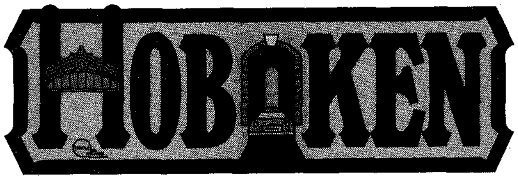
NEW YORK. THE GRAND TOUR.

The
PALISADES
Circle Line

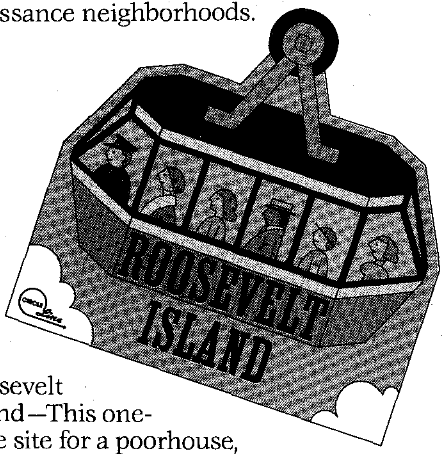
Palisades—The Hudson River—actually a fjord—flows between these rocky walls on its way from its northern source: Lake Tear of the Clouds. The majesty of the rocky crags and peaks has been celebrated in art by the painters of the Hudson River School.



Harlem—Ellington, Basie and Calloway once played to night owls in Harlem's Cotton Club, the mecca of jazz and bootleg in the '20's. Today, this culture-rich part of uptown is fast becoming one of New York's renaissance neighborhoods.



Hoboken—This square-mile city has come a long way since its days as the movie site of "On the Waterfront." Today it's one of the most charming—and most chic—places to live on the Jersey side.



Roosevelt Island—This one-time site for a poorhouse, insane asylum and smallpox hospital, today could be used as a prototype for community planning. Its housing for over 2,000 families, parks, and its still car-free streets have made this living memorial to Franklin D. Roosevelt an attractive alternative to the other island—Manhattan.

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KITTY DUKAKIS TALKS ABOUT HER LIFE, HER HUSBAND, AND THE ISSUES

Hello, DOLLEY

BY LALLY WEYMOUTH

Kitty Dukakis is a spirited and outspoken woman, an odd match, in some ways, for the small, confident, and controlled Michael Dukakis. Yet, through 25 years of marriage, she has been his closest friend and confidante, and she's certain to be a leading influence if a Dukakis administration takes over next year. "She obviously is strong medicine, and he's quite in love with her," says one prominent journalist. "Marrying her was the one risky, juice-of-life thing he's ever done."

Named after Kitty Carlisle Hart, an old family friend, Kitty Dickson Dukakis, 51, grew up in a Jewish family in Boston, where her father, Harry Ellis Dickson, was a violinist and the associate conductor of the Boston Pops. (Today he is associate conductor laureate.) She attended Penn State but left during her junior year to marry John Chaffetz, a serviceman. They moved to California and had one son, John. (He later changed his name to Dukakis and today, at 30, works in the campaign.)

Kitty's first marriage didn't last long, and she returned to Boston, where a mutual friend introduced her to Michael Dukakis. They were married in 1963. They have two daughters, Andrea, now 22, who graduated from Princeton last year, and Kara, 19, who is still at Brown. Kitty eventually got a B.A. in education at Lesley College in Cambridge and, while raising her children and helping her husband, went on to earn a master's degree in broadcasting from Boston University.

She has been an active and controversial governor's wife, keeping her own office in the statehouse and promoting issues that are of interest to her. When Governor Mario Cuomo came to meet Dukakis for the first time, Kitty took aside Cuomo's aide Michael Del Giudice and lobbied against contemplated cuts in the budget of the New York State Council on the Arts, which is run by Kitty Carlisle Hart. Kitty Dukakis took a strong interest in the problems of refugees. In 1985, she went to Thailand to search for the young Cambodian brother of a Massachusetts woman and—in what has become a famous incident—fell to her knees and begged a Thai officer for permission to enter a refugee camp. The officer finally gave in.

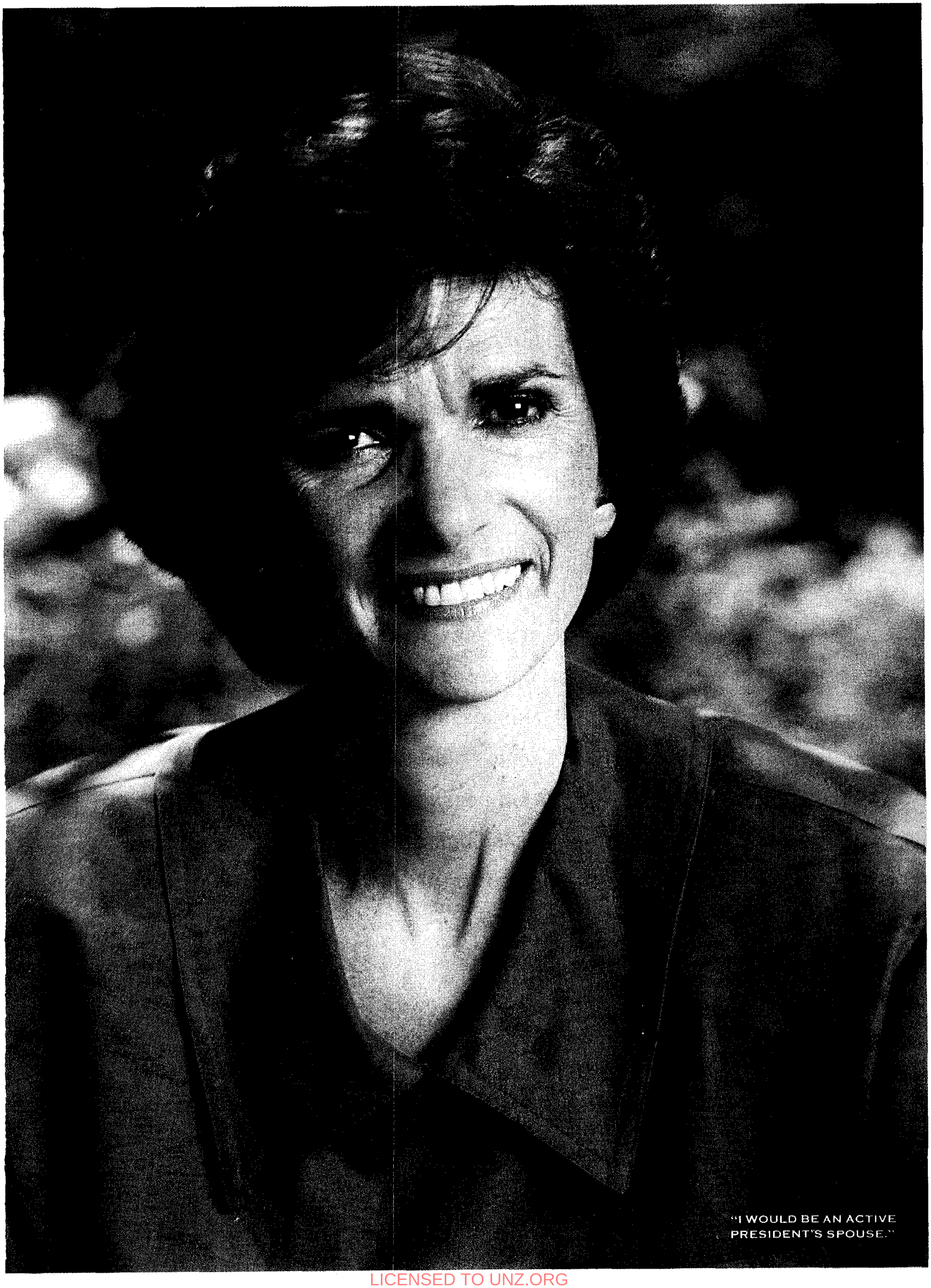
When not campaigning for her husband, Kitty also works at the Kennedy School of Government at Harvard as director of the Public Space Partnership Program, an organization that encourages the creation of open spaces and public areas.

A year ago, with her husband standing at her side, Kitty Dukakis announced that she had been addicted to diet pills for 26 years before kicking the habit in 1982. Her dependency had resulted from an effort to control her weight, but eventually she was starting each day with a five-milligram dose of amphetamines. After admitting the problem to her husband, she spent a month at a drug-rehabilitation clinic in Minnesota and today says she is totally recovered.

Throughout her husband's campaign for the presidency, she has played an active role, slowing down only to have an operation in June for a herniated disk in her neck. She plans to resume her full campaign schedule after the convention.

During our conversation in the living room of the Dukakises' small and un-air-conditioned home in Brookline, Massachusetts, she appeared unintimidated by the prospect of moving to the White House. She talked about her family and her political evolution, and she confidently set out her views on topics ranging from Israel to the homeless.

PHOTOGRAPHED BY RICHARD SOBOL



"I WOULD BE AN ACTIVE
PRESIDENT'S SPOUSE."

'ANYBODY WHO KNOWS MICHAEL KNOWS HE IS VERY STRONG AND COMPETENT AND DOESN'T NEED ADVICE FROM ME. THAT DOESN'T MEAN I DON'T GIVE IT, SOMETIMES EVEN WHEN I'M NOT ASKED, BUT HE MAKES HIS OWN DECISIONS.'

Lally Weymouth: What do you think of Nancy Reagan?
Kitty Dukakis: I think she cares very much about her husband, and they have a very close relationship. She was involved, much more than the American public thought until the Don Regan book [came out]. I think she's a very strong person. I don't think she has a great interest in major substantive issues, but I think she has enormous influence on her husband. She seems like a nice person.
Q: How would you be different from Mrs. Reagan if you became First Lady?
A: That's hard to tell. I think every president's wife in the twentieth century—and before—has lent a different stamp, has been very different in terms of personality and activity. Starting with Eleanor Roosevelt, [First Ladies have been involved in] a wide variety of public and government issues.

I would be an active president's spouse. I would be involved in a variety of issues, not a single issue. [For example,] homelessness, which I have worked on here during the past five years, and building affordable housing for the most vulnerable, which was a nonpartisan issue before Ronald Reagan. He has cut subsidized housing by 90 percent. I am very concerned, as is my husband, about homelessness in this country. He has been a leader. Our state has one of the best homeless programs, thanks to my husband's leadership.

Another issue is drug education and treatment and enforcement. It is a major problem, and as somebody who has had that problem, I think I have a particular sensitivity—as does my husband, having been married to someone who was dependent.

Refugees would be a continuing interest. I am particularly interested in Indo-Chinese and Southeast Asian refugees.

I'd be interested in the arts—an interest that goes back to my childhood—both the visual and the performing arts, which I've been involved with for over ten years now while Michael's been governor. Before that, I worked very hard to get the arts-council bill passed when he was a freshman legislator. The improvement and preservation and beautification and maintenance of green space, open spaces, would be another involvement which I have been doing professionally—directing a program at the Kennedy School at Harvard.

I'd want my husband to reappoint me to the U.S. Holocaust Memorial Council. [She was dropped from membership during the Reagan administration.]

I would continue to take an active role in the plight of Soviet Jews.
Q: Would you, like Mrs. Reagan, have an office in the White House?
A: Yes. Traditionally, the office has been in the East Wing, and I would be happy to have that office and do substantive work there.
Q: What is your first political memory?
A: Probably the Dewey-Truman fight in 1948. I was in the sixth grade. I [also] remember Roosevelt's death and my grandmother having me listen to Eleanor Roosevelt on the radio after he died.

My next memory is of [Senator Joseph] McCarthy. I ran home from school to watch [the Army-McCarthy hearings]. We had just gotten a television in '54. I used to turn on the TV during the day and be infuriated with McCarthy ... and [Roy] Cohn and [G. David] Schine and cheer on [Army counsel Joseph] Welch and [his assistant James] St. Clair, who were Boston men. But mostly [I'd] be infuriated at what McCarthy stood for. I was reflecting, I think, the outrage in particular of my dad, who had many artist friends who were called up before the House Un-American Activities Committee. Certainly, there was a great deal of fervor across the river at Harvard during that time—the whole issue of academic freedom.
Q: Were your parents and grandparents supporters of Roosevelt?
A: Yes.
Q: Were your parents what we call liberals?
A: My father was, but my mother was much more conservative.
Q: Was your father the crucial influence on your political thinking?
A: Yes.
Q: Did you discuss politics at home when you were growing up?
A: Yes, we did. A lot of musicians [who played] with my dad were quite political and interested in what was going on. But in those days in our town there wasn't the kind of participatory politics we've had since the early sixties. Our town was run mostly by Yanks.
Q: You mean, bosses?
A: No—by Yankees who had been here for generations. Until 1954, when a friend of ours ran for the legislature, nobody but somebody of Protestant background had ever been elected to public office. That changed in 1954 with Sumner Kaplan's election to the House of Representatives.
Q: Were you politically active in college?
A: Yes. I was a student leader when I first went to Penn State as a freshman. I was very active in several organizations and held office.

I was in San Jose, California, living in a Republican neighborhood, when John F. Kennedy ran for the presidency. I went to register to vote, and the two older women who were taking the information wanted to be sure that I really wanted to register as a Democrat.
Q: What did you think of the Vietnam war?
A: I was against the war, as was Michael, early. Michael and I were married in 1963, and I can remember discussions against the war in '65—with friends and political officeholders.
Q: It's said you were a key influence in 1974 in getting your husband to run for governor of Massachusetts instead of attorney general, as many others urged him. Is this so?
A: I don't know if I was a huge influence. I wanted him to run for governor, but there were many others who also were encouraging him to run for governor.

Q: Why did you think he should run for governor?

A: I felt the political situation was right for Michael at that time. He had already shown good leadership as a legislator, and I felt he would do the same in the governor's office.

Q: Again, it is said that you played a key role in urging him to run for president this year. Is this so?

A: I wanted him to run. His name started emerging after '84 as a possible contender. I knew that he had the vision and the competence and that he had been an effective leader who had addressed many of the national issues that need addressing, like day care and universal health coverage and homelessness. He had stood out as a leader in those areas.

Q: What made you think he could get the nomination?

A: Because there was nobody else in any position above Michael. They were all pretty much equal when they began, and I knew he had the energy and the tenacity and the political skills to mount a very good campaign.

I also knew we had somebody in [Boston businessman] Bob Farmer who was going to be able to raise the money. I had great faith in Bob and his ability.

Q: Do you think your husband—if elected—can change the country?

A: I don't think that anybody who cares about this country and who has faith in Michael doesn't think he'll make an appreciable difference.

Q: How?

A: Because he has the skills and the integrity and the leadership abilities to really do an excellent job.

Q: What's your opinion of the Reagan administration?

A: Well, I have a great sense of sadness over what has happened over almost eight years. I mentioned homelessness. Day care has been cut by 30 percent. [A large] number of Reagan-administration officials have been indicted, have looked at the law and the constitution with cynicism, thinking they were above the law. I just know a Dukakis administration would be different.

Q: Are you referring in part to Irangate?

A: I think that's a part of it, but it started before that.

Q: What do you think of Irangate?

A: I think it's a tragedy. I think we have no business dealing in secret agreements and using drugs as weapons.

Q: You mean arms?

A: Arms and drugs.

Q: Where are the drugs?

A: Through [General Manuel Antonio] Noriega in Panama and through other connections in Central America. Michael has spoken passionately about that issue.

Q: You're speaking now of Panama?

A: I'm speaking of Irangate, including the deals that were made with Nicaragua and the *contras*. Then, on the other hand, our paying Noriega $200,000 a year, knowing that he was a drug-runner and a murderer, is not in keeping with American ideals at all.

‘THAT FIRST TRIP TO ISRAEL HAD A PROFOUND EFFECT ON ME. I WANTED TO JOIN A SYNAGOGUE AFTER I CAME BACK; I DID A LOT MORE READING. I HAD A LOT OF CATCHING UP TO DO.’

Q: What do you think of the Sandinistas—are they terrible?

A: I don't think necessarily terrible. There have been atrocities committed on both sides. But I also agree with my husband that we ought to give the Arias peace plan a chance to work and stop meddling in the affairs of that country and allow that process to go forward.

Q: In other words, stop backing the *contras?*

A: Right.

Q: You once said if he was elected president, Governor Dukakis "would provide opportunities for all our citizens," reduce the federal deficit, balance the needs of the wealthy and the disadvantaged, and combine sound fiscal policy with compassion. Is this still your aim?

A: That sounds like a very good statement.

Q: You don't want to keep the world safe from the Soviet Union?

A: I want to keep us all safe from nuclear weapons and warheads.

Q: Does Governor Dukakis discuss his decisions with you before he makes them?

A: Sometimes he does, and sometimes he doesn't. And sometimes I'm interested, and sometimes I'm not.

He is the elected officeholder and the one making the final decisions. And anybody who knows him knows he is a very strong and competent person who doesn't need advice from me. That doesn't mean I don't give it, sometimes even when I'm not asked, but he makes his own decisions.

Q: If your husband had been president, would the people of Grenada still be living under tyranny?

A: That's a question I can't answer, because he wasn't.

Q: How do you feel about the invasion of Grenada?

A: I really don't have any feelings about that. I just don't. I haven't thought about it that much.

Q: What's your opinion of General Secretary Gorbachev?

A: I think he's a fascinating leader for the Soviet Union. There's obviously some feeling of positiveness with him, along with legitimate concerns about issues of civil rights and human rights. The fact that he has begun to pull out of Afghanistan is a positive step. I think his doggedness in terms of limiting nuclear weapons is positive. I think the openness and the changes I keep hearing about in the Soviet Union are to be applauded. Every friend I have who has been there in the past six months talks about those changes—a much more open society, though clearly not what we're used to.

Q: Was Reagan wrong in calling the Soviet Union "an evil empire"?

A: I don't think that kind of rhetoric is ever helpful when we're attempting to meet across the table, even with countries that have been in an adversarial position.

Q: Who are your husband's key advisers?

A: Paul Brountas [a Boston lawyer who is campaign chairman]—he's a great guy and one of our closest friends. We went out with them on our second date. [Campaign manager] Susan Estrich would be another. [Foreign-policy adviser] Madeleine Albright, [campaign treasurer]

Bob Farmer, [executive assistant] Nich Mitropoulos.

Q: How do you feel about the controversial statements made by Jesse Jackson, such as labeling New York City Hymietown? What role would he play in a Dukakis administration?

A: My husband has not made up his mind about future positions. But one thing I feel is the most positive about the Democratic party is our embracing different philosophies and different attitudes. And in the same way the Republicans have Lowell Weicker on the left and Jesse Helms on the right, we have differences within our party, and I applaud those differences and think they make a healthier party. The Democrats have had a history of inclusion—I think that's positive.

Q: You hear rumors about Jackson being appointed as a special envoy to the Middle East by Dukakis. Is there any truth to such speculation?

A: They are all rumors that have no basis, no foundation. Michael hasn't made any decision.

Q: Why do you think that, according to polls, women favor your husband against Bush?

A: It's women responding to Michael's record: day care, fairness with his employment training, where 50,000 women are now off welfare and working productively, making two, three, and four times what they were making on welfare. Michael provided day care and health benefits [for these women] during the training period and day care for a year after. They are also responding to his record of support for women, not only with the Equal Rights Amendment but also by appointing women to important government positions. Susan [Estrich] is the first woman to be a campaign manager.

I love to tell the story of Michael in Iowa. Four or five days before the Iowa caucuses, there was a women's conference and an agricultural conference the same day. That morning at the women's conference, all the candidates had all their women who were in top positions [with them]. In the afternoon, there were mostly males at the agricultural conference—except for Michael's advisers, and they were all women: his agricultural adviser, his campaign manager, his issues person.

Women know that Michael has a sense of fairness and equality—on issues like pay equity and providing opportunities for women. Women are unbelievably strong for Michael.

Q: Do you understand why Bush is getting such big negative ratings in some states?

A: I think the issue of choice [on abortion] is one that is important to women. What's more, I have not met too many women who are against the Equal Rights Amendment.

Q: But Reagan was against abortion.

A: I think there's another level at work. There are many more women working professionally [today] than there were eight years ago. They are struggling with issues, and I think that has had an effect. Also, more women vote than men.

'MR. BUSH THINKS BY CALLING NAMES HE WILL HAVE THEM STICK. MICHAEL'S RECORD IS CLEAR, HIS VISION ABOUT OUR FOREIGN POLICY IS BEING ARTICULATED MORE AND MORE, AND IT IS MICHAEL DUKAKIS'S AND NOT ANYBODY ELSE'S.'

Q: You went to Israel in 1976 and remarked that "the trip was a dramatic coming-out for me."

A: Religiously.

Q: How did the trip change your views?

A: I had always been a strong supporter of Israel, and I had strong feelings about my own ethnic and religious background. That first trip had a profound effect on me in many different ways. I wanted to join a synagogue after I came back, I wanted to participate more, and I did a lot more reading. I'd never been to a Hebrew school or a religious school. I had a lot of catching up to do.

My visit to Yad Vashem [the Holocaust memorial in Jerusalem] was a major [turning point].... My parents had met in Berlin before the war, in '33, and so I grew up hearing about the Holocaust. But until I physically was at Yad Vashem, I don't think the full impact of the Holocaust really hit me. I have been back four times since that trip, but I always go back to Yad Vashem and always learn something from the experience of going there.

Q: What do you think of the currently fashionable comparison of Israel to South Africa?

A: I don't see any likeness between Israel and South Africa. Israel is a democracy and has suffered in a way the country of South Africa hasn't, although many of her people have. The whole question of independence in Israel and fighting on its borders is much different. I think the analogy is not an accurate one.

Q: How do you feel about the fight in the Democratic party over the platform on the question of a Palestinian state?

A: There is no fight. My sense is, that issue—if it's brought up at the convention—will be defeated.

Q: What do you think of labeling South Africa a terrorist state?

A: I agree with the Democratic platform, which calls South Africa a terrorist state. I think the government is a reactionary one of the worst kind, and I agree with my husband that economic sanctions are necessary.

Q: Are you opposed to the Strategic Defense Initiative, the so-called Star Wars defense?

A: Michael's opposed, and I concur.

Q: Why wasn't Mayor Koch invited to the convention?

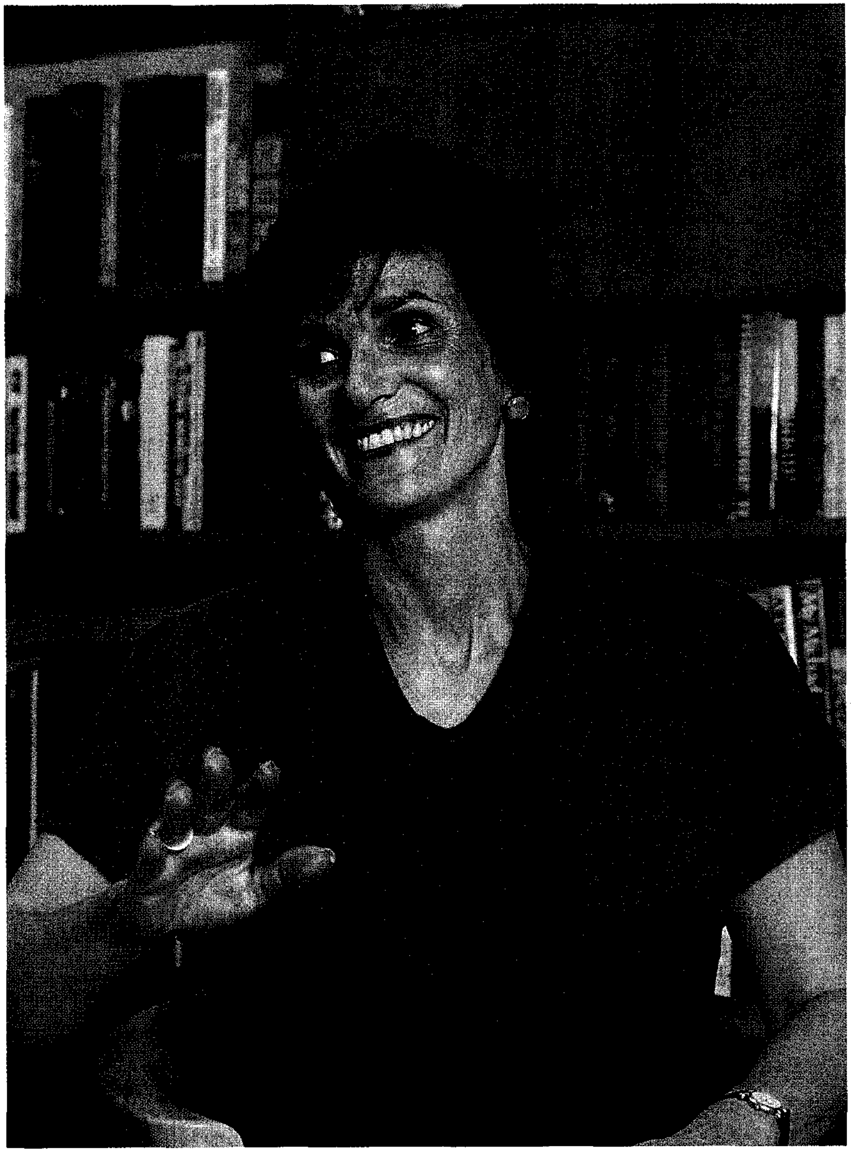
A: I didn't know he wasn't. I think it might stem from his actions during the New York primary.

Q: Do you have opinions about the furlough program for first-degree murderers for which Bush keeps attacking your husband?

A: We've had a federal furlough program that is not dramatically different from that of Massachusetts. Michael has been a strong crime fighter in his home state. Crime has gone down dramatically in Massachusetts, and that's where the judgments have to be made. The furlough program is a nonissue.

Q: What did you think of the shooting of the Iranian airliner?

A: It was a tragedy.



Q: Do you think the analogy between the Iranian airliner and the KAL flight the Soviets shot down is accurate?

A: The circumstances were different, but I think it's unfortunate that with the level of sophistication we have, we can't tell the difference between a commercial airliner and a military plane. Killing innocent people is not anybody's idea of what this country is all about.

Q: Bush has called your husband "a Jimmy Carter Democrat" who would raise taxes and weaken military strength. What do you think of that characterization?

A: I think it's nonsense. Mr. Bush thinks by calling names he will have them stick. Michael's record is clear, his vision about foreign policy is a vision that is being articulated more and more, and it is Michael Dukakis's and not anybody else's.

Q: What is his vision in regard to foreign policy?

A: That we ought to be prepared militarily, that we ought to be strengthening our conventional-weapons systems, and that we ought to continue in our efforts to limit nuclear warheads and nuclear arms.

Q: Don't you believe that a reduction in nuclear arms may result in making the world safe for conventional war?

A: No.

Q: Where, other than Israel, have you traveled?

A: I have been to Denmark, England, in the east to the Soviet Union and Poland—to Poland twice; I've been to China twice, to Japan twice, to Thailand twice, Italy twice; to Greece [and] Switzerland; to Israel five times.

Q: Did any of these trips change or affect your view of the world?

A: Yes. My last trip to Poland, two years ago, was a very dramatic trip. I had seen enormous changes since '79. I went as part of a Catholic mission; I was one of four Jews. Another of the four Jews was a survivor who was going back to Poland for the first time. I went back to Auschwitz for the second time, and we had a very moving ceremony there with three cardinals. Then I went back to Treblinka. The last time I had been there, I was part of the Holocaust Commission and along with another member of the commission had laid a wreath on the only grave that is marked by a person's name—it is Janusz Korczak's grave, the Jew who went to his death at Treblinka with the orphan children; the kids didn't know, and he could have been saved if he had left the children. [Korczak was a Polish doctor who ran an orphanage in the Warsaw ghetto. He gave up an opportunity to escape, dying with the children from his orphanage.]

We went back this time, and it was a foggy day. As we were walking along the stones—there are thousands of stones that have been put into a memorial section that represents all the cities of Europe where Jews came from who were killed—a whistle blew from a train. We all stopped and shuddered, and the line we all talked about afterward was "Ask not for whom the whistle blows, it blows for thee."

Going there and seeing the sadness on the faces of Poles and, on the other hand, the sense of hope when we were in Częstochowa on our way to the Church of the Black Madonna, and we marched with our two fingers in the air, applauding Solidarity, with cameras taking our pictures—if I ever needed to be reminded of not wanting to be a part of that kind of society, it was during that walk. And seeing men and women standing for hours in line to buy a half-dozen eggs or a half a chicken or unappetizing-looking vegetables. Deciding I wanted to get a lipstick in a small store and there were 40 women standing in line.

Q: What world leaders do you admire?

A: I had enormous respect for John Kennedy. In terms of present-day leaders, the leader of Australia, [Robert] Hawke, is very impressive. Golda Meir is someone I admired—[along with] Franklin Roosevelt, Eleanor Roosevelt, Lady Bird Johnson.

Q: Would you say you were the one risky thing in Michael's life?

A: We have very different personalities. I think everybody takes a chance when they get married.

Q: Could you be his Dolley Madison?

A: I'd love that. I love reading about her. She's terrific. She was a very strong woman.

‘WE HAVE VERY DIFFERENT PERSONALITIES. I THINK EVERYBODY TAKES A CHANCE WHEN THEY GET MARRIED.’

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PAST

THE DECLINE OF THE NEW-YORK HISTORICAL SOCIETY

BY KAY LARSON

THE NEW-YORK HISTORICAL Society is in a state of mourning. Some of the halls are dark, others have been stripped of paintings since eleven were slashed by a vandal last April. The library may yet meet the same fate as the closed galleries. Twenty-two staff members have been fired, and more may follow before the end of the summer. Those who were let go were told to pack their belongings and get out that day. The next morning, guards manned the doors to make sure that everybody on the outside stayed that way.

The image cuts a little too close to home. For much of its 184 years, the Historical Society has drawn a social line: Behind lock and key lived a sleepy, self-involved, closed fraternity of friends who thought that keeping trouble outside its massive bronze doors was the same as having none.

But trouble has come down on the society in full force. The disastrous state of some of its collections, which were stored in a New Jersey warehouse and allowed to rot and mildew for nearly two decades, is only a symptom of bad habits that have brought the museum to near-collapse. "We must act today to put our house in financial order," wrote director James Bell in a memo to the staff before he fired some of them, "or there will be no house and no tomorrow worthy of our shared legacy, commitment and aspirations."

He knows what he's talking about. Since 1982, when Bell arrived at the society, the museum has been forced to drain vulnerable parts of the endowment to cover approximately $11 million of its rapidly rising operating expenses. Up to half the yearly budget was paid for in the main by selling off securities that had been given to the society in trust. When the crisis finally came, Bell rushed to fire staffers he had hired just a couple of years earlier during an

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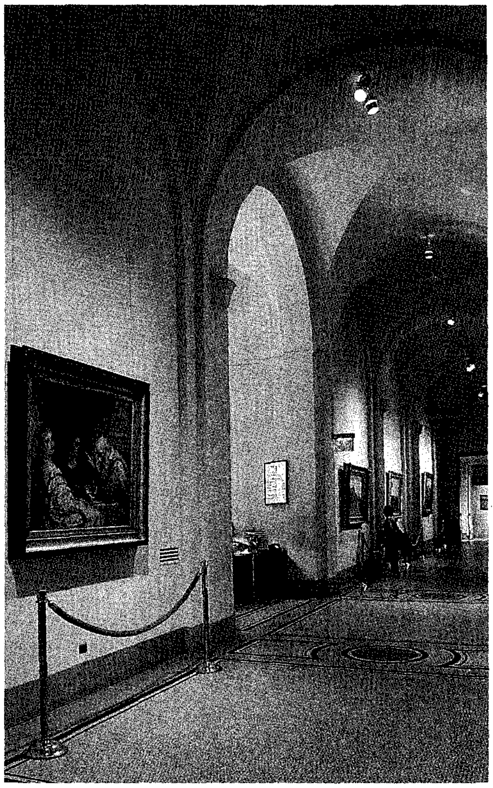
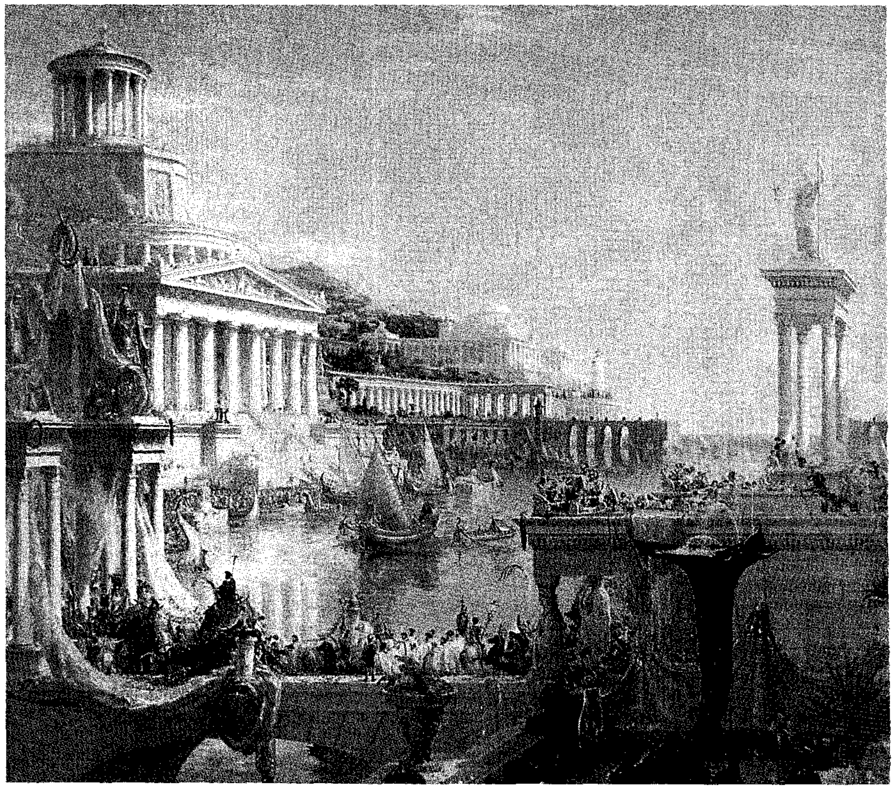
Echoes of old New York at the Historical Society.

PHOTOGRAPH BY PETER MAUSS





expansionist phase, when the society freely spent money on new computer equipment, expensive consultants, and overtime for everybody—including the director.

Now that reality has set in, the top staffers have all been spared, but many low-paid old-timers have lost their jobs—including a painter who had worked there 26 years. And faced with financial shipwreck, Bell and the trustees are proposing to sell off part of a priceless collection of art, furniture, and artifacts that date, in some cases, to the early years of New York City.

AT STAKE IS THE SURVIVAL OF one of Manhattan's least-known resources. Founded in 1804 by John Pintard, a lawyer who had been George Washington's representative in Tory New York, the New-York Historical Society was intended at first to store documents relating to the city's role in the birth of the nation—including manuscripts like the Revolutionary War papers of General Horatio Gates and the "second edition of John Eliot's translation of the Bible into the language of the Massachusetts Indians."

But the society almost immediately found itself facing an identity crisis: Was it a museum, a library, or a nineteenth-century curiosity cabinet? Its committees bustled to collect "zoology, botany and vegetable physiology, mineralogy and fossils, coins and medals, manuscripts and books." And by 1836, it had already endured two serious financial crises; the first ended only when the state came to the rescue with a $5,000 grant.

Formed by a web of friendships, the society's collections are a time capsule of decisions both silly and glorious. Egyptian antiquities bought in 1860 at the height of the craze for archaeology were eventually sold to the Brooklyn Museum. In 1862, on the other hand, John James Audubon's widow offered the society the original watercolors of *Birds of America* for $4,000—a wonderful chance to buy an American masterpiece that would have gone to the British Museum.

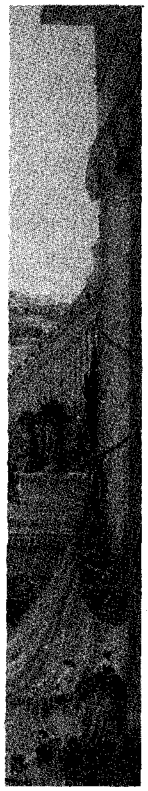
The society owns the best silver collection in New York (*New York,* "Silver Rush," July 11)—as well as American Indian drawings by George Catlin, Tiffany lamps, architectural drawings of Manhattan's great buildings, and a crucial chunk of the Hudson River School. The works of Thomas Cole, Asher B. Durand, William Sidney Mount, and other important Americans and Europeans arrived through their patron, Luman Reed. His collection will be installed in the society's first-floor galleries, a fate kinder than the one that awaits the paintings assembled by Thomas Jefferson Bryan, a rich dilettante who returned from twenty years in Paris with crates of "Christian art"—much of it now reattributed to "school of"—that is due to be auctioned at Christie's this winter.

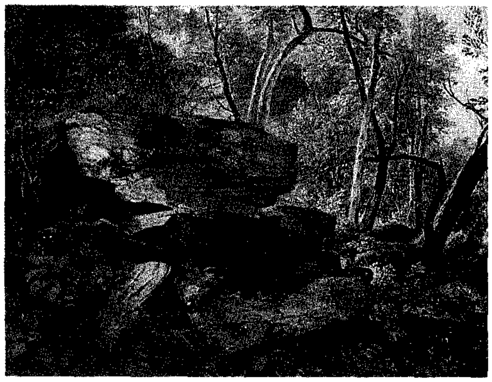
For decades, the society served as a kind of aunt's attic for New York City and State. The library has one of the finest collections of eighteenth- and nineteenth-century newspapers in existence, as well as 12,000 anti-slavery pamphlets, leaflets from the California gold rush, the papers of Aaron Burr, and John Jay's map drawing the boundaries of New York after the Revolution. The society owns virtually all the stone mileposts that once stood on what is now Broadway. It recently found Napoleon's Chinese dictionary buried somewhere in a stack of documents. But what does it do with a million pieces of nineteenth-century advertising art? A full assortment of horse bits? Or newspapers that have disintegrated until the pieces flutter down, in the words of board president Albert L. Key, "like a snowfall"?

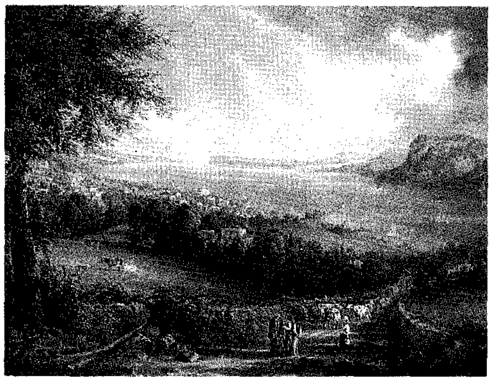
UNTIL VERY RECENTLY, MUCH of this material simply accumulated, uncatalogued, in the warehouses—often under appalling conditions. A 1986 report by consultant Bryant Tolles spoke of "deplorably poor and professionally unacceptable storage conditions in nearly all spaces currently assigned to house museum collections," including the main building on Central Park West. He was particularly alarmed by the state of affairs at the Paterson, New Jersey, warehouse, "the most blatantly shocking that I have observed during my entire museum career": furniture, papers, and paintings from the Stuart collection partially destroyed by mold, heat, and melting tar from the roof. Since the collection had been lent to the society by the New York Public Library, the society may now have legal worries to add to its list of troubles.

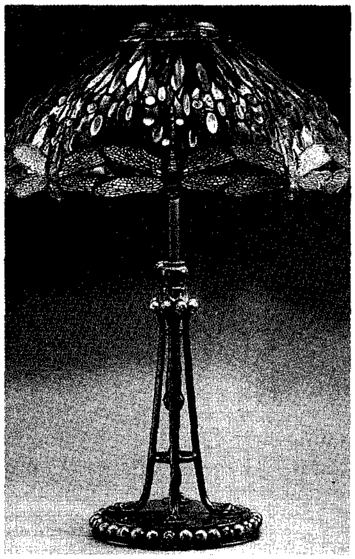
The Paterson warehouse was cleaned

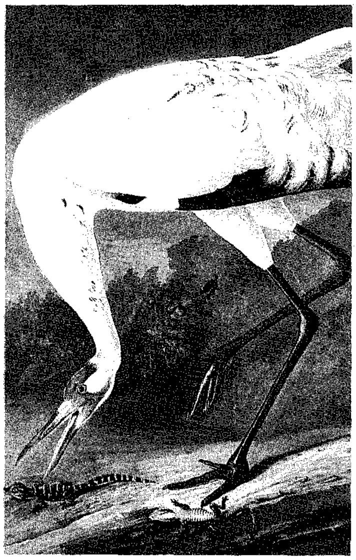
Photographs: New-York Historical Society.











PRICELESS TREASURE: *The corridors of the museum;* The Consummation of Empire *(1835–1836), by Thomas Cole;* View of the Hudson River From Near Sing Sing, N.Y. *(c. 1850), by Robert Havell Jr.;* Study From Nature: Rocks and Trees *(c. 1856), by Asher Durand;* Dragonfly on Deep Blue, *lamp by Louis C. Tiffany; and* Whooping Crane, *by John James Audubon.*

out after the Tolles report appeared, and many objects are now stored in a Chelsea warehouse that lacks climate control but will at least stabilize their condition. The reforms instituted by Bell—prodded by the consultants' reports—include a state-of-the-art conservation studio, funded in large part by a grant from Paul Newman's charitable Salad King, Inc. But the artworks, once they are restored, may have to go back into the storage rooms that Tolles found deplorable.

THE TRAGEDY OF NOBLE INtentions and floundering ineptitude began a long time ago. In *Knickerbocker Birthday,* a history of the society, a 1954 photograph shows two trustees—elderly, white, nearly bald, and thoroughly Wasp—nodding in each other's company after dinner. Periodically, the society was accused of being sleepy and dead. One attack, led by a "belligerent" society lady, Mrs. John Van Rensselaer, ended in the founding of the Museum of the City of New York. By the seventies, the society was still snoozing away on Central Park West. Says a recently hired staff member who used to live on the Upper West Side, "I thought you needed a pass to get into the place."

When Bell arrived in New York, he dreamed of modernizing the organization. "The Society must grow and change if it is to thrive," he wrote in the 1982 annual report, in words that now seem shadowed with irony. "At the same time it must remember its marvelous legacy from generations past. Our responsibility to those who will follow us is to build on what we have inherited."

The problems he faced were monumental. In a sense, the society is paying the price of remaining a private club charged with preserving public history. Someone, after all, has to pay for taking care of all those horse bits. Without a plan for acquiring its collections, the society accepted anything it was given, then apparently ran out of the money and energy necessary to take care of it.

A report by consultant Ben Fogel lists a staggering range of needs—increasing professional staff, honing the collections, cataloguing objects, developing new audiences, even repairing the roof, which leaks water to the fourth-floor walls during a rain. Bell's response, in tandem with the trustees, was to spend money. Administrative expenses (excluding staff salaries and benefits) went from $46,000 in 1981 to $534,000 six years later. "Professional services"—a category that covers both the cost of consultants and the stepped-up pace of the society's lawyers—multiplied eightfold, to $639,000. The most bizarre figures are in the category of additional expenses, which rose from $19,000 to $763,000—the largest, other than salaries.

BELL EVEN FOUND A WAY TO get himself something more than his $90,000 salary: He paid himself overtime. "I cannot imagine a curator or director claiming overtime," says an astonished Sherman Lee, who for many years was the dean of American museum directors. "I have never heard of it ever before in a museum situation."

Before the bill came due, Bell did make a dent in the society's problems. When the Paterson debacle became apparent, he immediately moved the work to safer storage. In the effort to sort through the society's many piles, the number of registrars rose from one to three, with as many as fifteen assistants; for the first time, the society knows what it owns. The conservation lab is busy preserving paintings. The computers now link the library with a nationwide research network. There is a profitable new museum store, a docent program, lectures and concerts, plus visits by 30,000 schoolchildren a year. Bell, however, seems to have trouble setting priorities. One commissioned report after another laid out the society's acute financial problems. Tolles wrote, "Over the past half dozen years the Society has run alarmingly if not irresponsibly high operating deficits. . . . This is a *most serious* situation, and it cannot be permitted to continue." But the society continued to spiral toward disaster.

IT SEEMS BIZARRE THAT AN INSTITUtion could go on for years, and perhaps decades, spending money it didn't raise. But the system of abuse was already in place when Bell arrived. Between 1977 and 1981, for instance, Bell's predecessor, James J. Heslin—who was director for 23 years—ran up deficits totaling $1,748,000. That figure, however, breaks down, for most years, to between $200,000 and $600,000. Heslin

FIRE SALE: *The part of the collection up for consideration includes Catlin's Indian drawings, a Durand, and the Audubons, say staffers. "Everything is under review," says board president Albert L. Key.*

would sell off enough securities each year to cover at least part of the deficit, presumably with board approval. In 1981, for instance, the shortfall was $600,516, and the net profit on the sale of securities was $186,514. The rest came directly from the society's unrestricted endowment.

The endowment of a nonprofit organization is pieced together from contributions by people who believe their money will be used judiciously. A gift is a public trust, often with terms attached that cannot be broken. But the society seems to have found a way to maneuver past what it couldn't break.

Let's say that a well-meaning widow gave a pile of stock certificates in 1940 worth $1 million. By 1988, the market value of these stocks might have been as high as $16 million had they been allowed to grow. Most museums invest their endowments and live on the income. If the funds have been well invested and the amount drawn out of them is less than the rate of inflation, the value of the original gifts is preserved.

The widow, most likely, left stipulations in her will that the principal—$1 million—could not be touched. And the money is still there—but it's now $1 million in *1987 dollars*. The rest of her securities have been sold off over the years to convert the increasing value of her stocks to cash.

OVER ITS LONG LIFE, the society has had some very generous donors. A bequest from Elizabeth Gardiner Thompson, Charles Griswold Thompson, and Mary Gardiner Thompson brought the endowment more than $4.6 million between 1935 and 1943. There is another $1.5-million lump of restricted funds. That money is intact. The society says its unrestricted endowment generates $500,000 a year in income, which is added to $1.5 million from grants and other sources. In the past fiscal year alone, however, Bell spent $5.5-million, forcing him to liquidate close to $3 million from the endowment to meet his operating expenses.

In less than a year and a half after he took over from Heslin, Bell had nearly tripled the society's deficit. Four and a half years later, an emergency has been declared—excessive spending has brought the society close to the bottom of its resources.

Bell explains this financial disaster in two ways. In the first place, the board tried to raise money in the early eighties by erecting a tower over its current building, a plan that never got off the ground and diverted attention from fund-raising. Then, too, in the bull market of the eighties, it seemed that the value of stocks would rise forever. The October crash sent panic through the museum's top levels, but the damage had already been done. Bryant Tolles now says, "I have no reason to believe that the leadership had not been aware for many years of the state of the institution." The response: Hire a "bottom-line" man—Joel Sollender—to straighten matters out.

MONEY TROUBLE: *Museum director James Bell.*

In May 1986, Sollender left his job as senior vice-president for United Merchants and Manufacturers, a garment-industry firm, after 35 years there. In the fall, he came to the society as associate director, without any experience in the museum world.

Sollender served as a brake on Bell, if an irritating one (according to museum staffers, they dislike each other). Insiders claim that Sollender was at least willing to make financial decisions, though he also alienated staff members with his gruff ways. When I talked to both men, Bell was ready to put the money from the recent sale of a building on 42nd Street directly into the operating fund. Sollender wanted it attached to the endowment, where it would generate around $100,000 a year in revenue, forever. Sollender says his suggestion has been adopted.

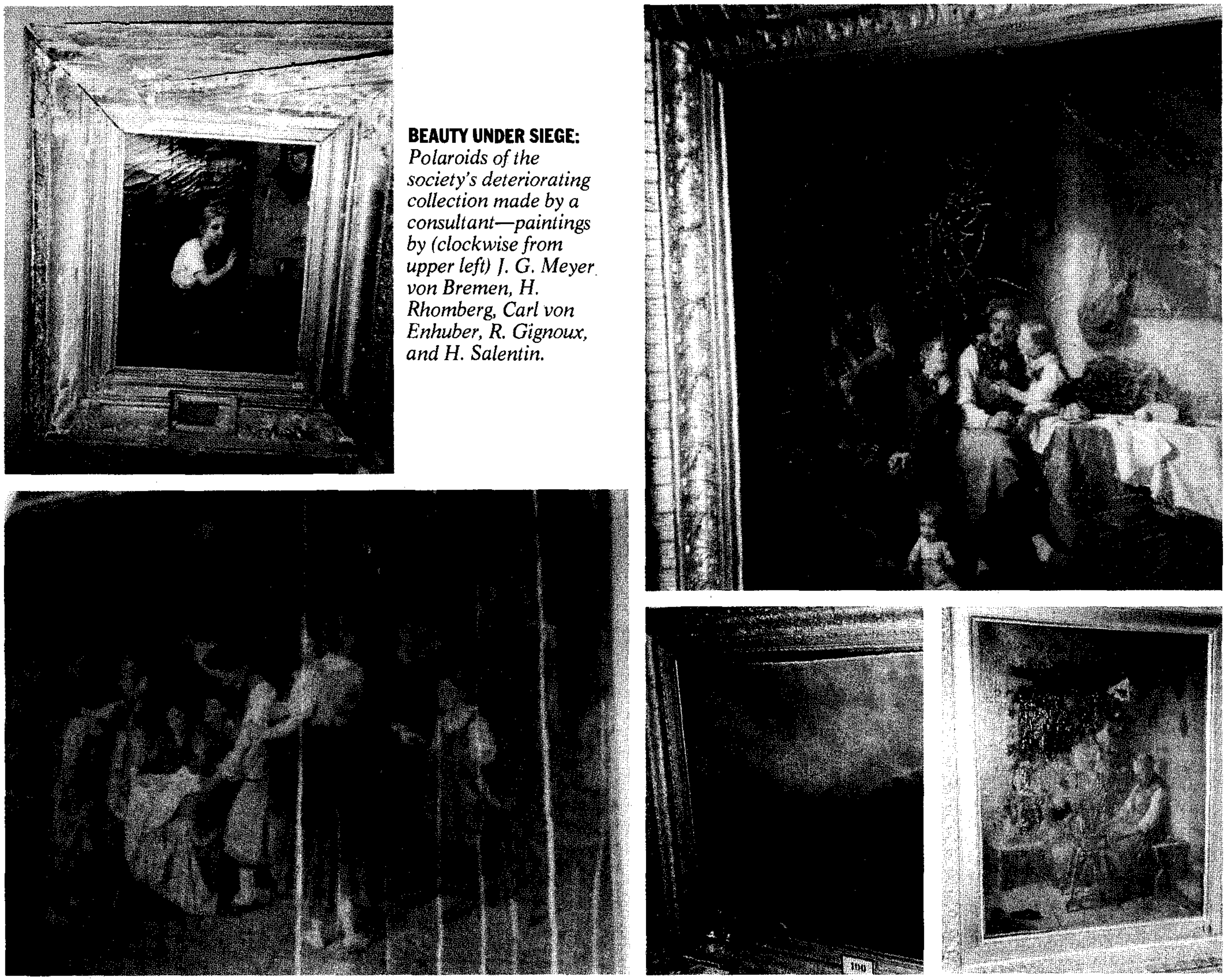
BELL'S HABIT OF POURING all his resources down the deep hole of operating expenses is not new. He came to New York from a nine-year stint as director of the New England Historic Genealogical Society, a blue-blooded Boston family-history library and historical organization that publishes books with titles like *American and British Genealogy and Heraldry.*

John Sears, a trustee emeritus of NEHGS, remembers "sizable red-ink figures" at the end of Bell's tenure but argues that Bell was distracted by other problems. "It's distressing to me that D.Phil.'s from Oxford"—Bell has a doctorate in history— "are seen as development directors," says Sears, who claims that Bell has "a distinct drive for quality and excellence" but also says, "I don't think that money management is his strong suit."

"There was an operating deficit, but by no means could it be laid at the door of the director," claims Rodney Armstrong, a former trustee of NEHGS and now director of the Boston Athenaeum. "We had the traditional problem of programs and collections for which there is insufficient income to maintain them." He remembers Bell as "unusually energetic," particularly in creating programs for members, including a visit to the genealogical library of the Mormon church in Salt Lake City, a landmark for family historians.

Sears says that Bell valiantly fought with Harvard over the ownership of John Hancock's papers, which the business school had borrowed from NEHGS; Bell got them back into the collection. But former employees of NEHGS remember a different kind of story. At the end of Bell's reign in Boston, having drained the NEHGS endowment, rented the ground floor of its building, and cut back staff, he

Photograph by William E. Sauro/*New York Times.*



BEAUTY UNDER SIEGE: *Polaroids of the society's deteriorating collection made by a consultant—paintings by (clockwise from upper left) J. G. Meyer von Bremen, H. Rhomberg, Carl von Enhuber, R. Gignoux, and H. Salentin.*

decided to raise money by selling a suite of paintings by the Duxbury primitive artist Rufus Hathaway. The paintings—of the Winsor family and their house—had arrived as a single gift in the nineteenth century. The NEHGS sold them through Vose Galleries in Boston. "They were all related, and they are now split up," says one source, who asked not to be identified. (No staff member of the New-York Historical Society was willing to go on the record, either.)

Armstrong says that the pictures were sold the correct way. The sellers "went through all the logical processes to get the best professional advice," he insists. But the story gives a chill to some staff members of the New-York Historical Society who are worried about the fate of the collections.

IT'S NOT ILLEGAL FOR A MUSEUM TO sell off art in order to pay the light bills, but it is definitely unethical and dangerously immoral. A museum exists for its collections, not the other way around. The trustees are not supposed to open the veins of an institution in order to save it.

The only works the society is putting on the auction block so far are a selection of the Bryan paintings—a ragged mix of art from the fourteenth to seventeenth centuries, including works by Gerard Ter Borch, Lucas Cranach the Elder, and Jean Baptiste Greuze—whose sale requires the permission of the State Supreme Court. But according to several staff members, other parts of the collection are up for consideration, including Catlin's Indian drawings, a Durand painting—even the Audubons. "Collections meetings are like fire sales," says an alarmed employee.

"Everything is under review," says board president Key. "The decisions haven't been made. We're looking." But, he also insists, "the Audubons are the gem of our collection—that's at the bottom of the list." He agrees with several consultants who have argued that the society's collections should be brought into sharper focus. "Our mission is being reduced to include New York State, New York City, and the United States in general. We think our scope should be smaller than that." But what do you do about the Catlin drawings, studies of local and western Indians by a Pennsylvania artist? (Sold as a unit, they might bring more than $1 million.) "You can make a case both ways," Key replies.

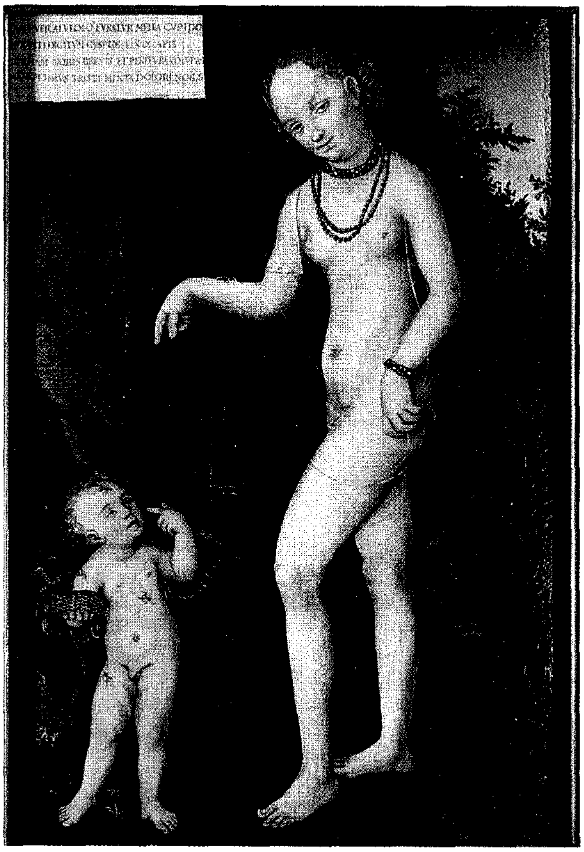
THE ASSOCIATION OF ART MUSEUM Directors puts out a publication on professional ethics that warns against deaccessioning except in an emergency, and then only if the money is used to improve the collection. When the Phillips Collection in Washington, D.C., recently sold a Braque painting in order to tuck the money into its endowment, the AAMD wrote a strong letter of protest. The Phillips redirected the funds."There has been up-and-down thinking on this issue," says Sherman Lee. "If museums don't deaccession in a careful way, they become just like an iceberg—there is less and less showing. Purists say nothing should be deaccessioned. The other extreme seems to be represented by the New-York Historical Society trustees."

Thomas Jefferson Bryan willed the society his paintings *as a group;* if those terms were broken, the paintings would

Photographs: New-York Historical Society.

MOMENT OF TRUTH: *The board members "originally thought that you had to spend money to make money," says Key. "The crash helped us focus on the fact that we were spending beyond our means."*

go back to his heirs. In 1967, the society got the state attorney general's permission to ignore the will and auction some of the paintings—a process requiring the heirs' signatures and, at least in one case, a payment. From the remainder of Bryan's art, the society stands to realize perhaps $15 million to $20 million, which Key promises would be put into the endowment or used to buy other art. Income from the fund, he says, could be used to pay staff salaries and operating costs for the little that is left of the Bryan collection. The society argues that the Bryan paintings being sold are by European artists and therefore outside the limits of its newly reduced mission. But Luman Reed's collection—kept intact to signify the tastes of his times—includes European pictures that are not being sold.



GOING: Venus and Cupid, *by Lucas Cranach.*

THE RUSH TO AUCTION off the New-York Historical Society's art is unnerving. Pressed to desperate measures by their own actions, the trustees, it seems, turn first to the collections to raise money. Until very recently, breaking their closed ranks to make a public appeal seemed to be the last alternative on their minds. The museum's first fund-raising benefit *ever* was held in 1984; the second is scheduled for October.

One of the half-dozen or so development officers who came and went during Bell's tenure says flatly, "I was not allowed to do my job. There was no encouragement. Everything I did was shelved or thwarted. It just didn't seem that they were interested in being part of a professional twentieth-century effort."

A former administrator remembers that during Heslin's era, "you would sit and have tea with little old ladies and men and perhaps they would leave you $5,000."

Between 1984 and 1987, the trustees themselves dug into their pockets but rarely came up with more than $10,000 apiece. Even now—in the past fiscal year, during a life-threatening crisis—the two dozen-odd board members gave a mere $200,000.

Yet another consultants' report—a "fund-raising feasibility study" by Marts & Lundy that cost the society over $72,000—discovered that the trustees were "quite adamantly in favor" of beginning a fund-raising drive, but the problem was "the relatively low position the New-York Historical Society holds on the philanthropic scale of some trustees and other donors." In other words, everybody thought that somebody else should save the institution. Marts & Lundy also reported a "schism" between important members of the board. Key, who regards himself as a conciliator, was elected to the presidency just last year. His fellow board members now include Frank Streeter, Rachel Robinson (Jackie's widow), Christopher Forbes, and Wendell Garrett, editor and publisher of *The Magazine Antiques.*

Ultimately, the trustees are responsible for the health of their organization—they hire the director, for instance. "Heslin knew how to play the board, which is why he lasted 23 years," says one observer. "Bell does what he's told." Why, then, would the members of the board allow Bell to drain the endowment dry? According to Key, they "originally thought that you had to spend money to make money." The society thought it would first try to solve those vast problems, then look outside itself for help. "The stock-market crash helped us focus on the fact that we were spending beyond our means," Key adds.

The trustees' response was to hire *another* consulting firm—Cambridge Associates, which told them to cut expenses by firing staff and trimming operating costs—and a big-time public-relations firm, Howard J. Rubenstein Associates. The library was saved in a last-minute appeal by its director; it may be shut for good in August.

KEY, A FORMER INVESTment banker and a student of New York history, argues that the society has turned a corner. He points to the upcoming annual dinner, a new capital campaign "down the line," and the sale of "non-germane" items in the collection. "We have to get our house in order," he says. But isn't it hard to ask for money when half the galleries are dark and public programs have been cut? And for next year, at least, the trustees have agreed to continue spending endowment to cover operating costs.

"We have to balance the budget before we can begin a capital campaign," says development director Richard Abbott. "But we've had great response to the first annual History Makers' dinner in October." That dinner will honor Paul Volcker and includes in its leadership Bill Moyers, Lee Iacocca, and David Rockefeller.

Perhaps the real salvation for the society would be a takeover by the state. Why should a private group be entrusted with the common history of all New Yorkers? There is a legal precedent: When the trustees of the Museum of the American Indian were found to be deaccessioning the collections at fire-sale prices—sometimes into their own living rooms—the attorney general's office stepped in to replace the board. Why shouldn't the New-York Historical Society become our own version of the Smithsonian? Any other path out of its present difficulties is going to be long and hard. ■

Photograph: New-York Historical Society.

BEST BETS

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By Corky Pollan

Butterflies Are Key

Unlike Vladimir Nabokov's fascination with butterflies, Richard Fishman's takes a decidedly decorative form. It was aesthetics that led Fishman, a sculptor and art professor at Brown University, to incorporate these ethereal insects (non-endangered species that are specifically raised for the marketplace) into his work. But when a sculpture created from 600 blue morpho butterflies proved too fragile to last, Fishman came up with a method of securing butterfly wings. Then he added a dab of metal leaf to make what was precious more precious and metamorphosed butterflies into brooches and earrings that are exquisitely realistic, yet beguilingly abstract (from $125 to $400).

CLODAGH, ROSS & WILLIAMS/*122 St. Marks Place/505-1774*

The China Things in Life

Popular in the seventeenth and eighteenth centuries as an inexpensive substitute for porcelain, faience was earthenware baked and coated with an opaque white glaze that could then be painted and decorated like the costlier stuff. Today, faience is often pricier than what it once replaced, yet it's prized for its country charm. And at Solanée, importers of the complete Moustiers line from the atelier de Ségriès, you'll find patterns from the seventeenth century. Choose from 150 designs, mix and match prints and colors, even add a dedication or wedding date on the back to personalize your table. There's bubble glassware from Brittany, linens trimmed in Battenberg lace, and owner Georgette Buckner to help pull it all together (bubble wineglass $15.50, cups and saucers $31 to $175, dinner plates $24 to $250; allow three to four months on custom orders).

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Tote Dr. Frank's Aqua Lab along, and a trip to the beach with little ones can be much more than splashy fun. Budding ichthyologists and malacologists can inflate the clear plastic aquarium, use the shovel and net to capture denizens of the deep, then view their catches through the aquarium's magnifying windows. A ruler lets youngsters size up their treasures, and *The Field Guide to North American Seashore Life* helps them identify their watery finds (about $27).

CITYKIDS/*130 Seventh Avenue, near 18th Street/620-0906*

PENNY WHISTLE TOYS/*1283 Madison Avenue, near 91st Street, 369-3868; 448 Columbus Avenue, near 81st Street, 873-9090; and 132 Spring Street, 925-2088*

Photographs: left and top, Monica Stevenson; bottom, Tony Cenicola.

Theater/John Simon

SHAKESPEARE, ONE-HALF; PIRANDELLO, ZERO

"...Good as Kline is at physical comedy, he lacks vulnerability and pathos. A Pirandello revival cheapens the original mightily..."

Much Ado About Nothing IS ONE OF Shakespeare's most enchanting comedies, and Gerald Freedman's mounting of it for Joe Papp in Central Park gets about half of it right. That's quite a good percentage as recent Shakespearean productions hereabouts have gone, but it does make one wish that the other half were at least nearly as good. Just a little more insight, a little more discrimination, a little more common sense, and this could have been a notable event; as it is, it's like a brilliant 100-meter dash in a 400-meter race.

BEATRICE AND BENEDICK: *Danner and Kline in* Much Ado About Nothing.

One of the most evident things about *Much Ado* is that it is a comedy with serious underpinnings, that Don John's villainy and Hero's utterly undeserved and near-tragic disgrace are to remind us of how easily delight can tip over into disaster, of what right-side-up special handling our happiness needs to reach its destination unmangled. Freedman, however, turns the earlier Don John scenes into outrageous farce, so that when he must darken the proceedings, the grim notes fail to ring true. Such worthies as Don Pedro and Claudio emerge as fools easily taken in by a sociopathic popinjay, and the audience is not prepared for the sadness that precedes the dawn.

Similarly, Dogberry, Verges, and the guard may well be advanced bumblers—to convey upon what spavined nags our fortunes are riding—but they cannot be quite the blind and blighted imbeciles they are here. The casting of Jerry Stiller as Dogberry, whom he plays—without understanding of period, place, or language—as a Catskills comic on a bad night, is a crime against Shakespeare, theater, humanity. I daresay Stiller can't help his Burger King's English, but, then, why cast him? And while we are on impossible performances, let's not overlook Phoebe Cates's Hero. Miss Cates, who for years has come across as a pretty but backward thirteen-year-old, seems now to have regressed to twelve. Her expressions range from the stilted to the insipid, and her struggle to get her words right, in which she exhibits the sedulousness of a robot determined to sound human, would be touching if it weren't so awful.

The other major parts, though, are handled well or better than that. It is unfortunate that the immensely personable Blythe Danner did not tackle Beatrice ten or fifteen years sooner: Her sense of humor and timing are unimpaired, but she looks like Hero's spinster governess or Benedick's maiden aunt. (Theoni V. Aldredge, who has been known to do much better with costumes, has done especially poorly by her.) The voice that used to be so sexily raspy has fallen into the sere, the yellow leaf and now sounds like a crackling underfoot in which words sometimes get lost.

Kevin Kline's Benedick is very funny much of the time, even if he does wear a bit thin toward the end. He does not quite carry off the serious moments, and the swashbuckling slapstick gets to be excessive—though, of course, the director is to be blamed for some of that. Good as Kline is at physical comedy, vocal gymnastics, haughtily absurd expressions—and, above all, at taking over the stage with the dizzying grace of a man playing Ping-Pong against himself—the performance suffers from the still-fresh memories of Derek Jacobi's Benedick: Missing here is that touch of vulnerability and pathos needed to bring out the character's full poetry.

Though he does not yet get everything out of Claudio, Don Reilly gives a winning, virile performance full of promise for the future. Brian Murray's Don Pedro has much poise and good humor, but also some excessive vocal impasto. Robert Gerringer and George Hall are thoroughly professional as Leonato and Antonio, and, if you like a largely slapstick Don John, David Pierce is just the thing. Dylan Baker, a good actor, is a somewhat disappointingly schematic Borachio, but he is not grating like the Conrade of Dan Butler. Leslie Geraci, Kate Wilkinson, MacIntyre Dixon, and David Landon pass muster in other supporting roles.

There is liltingly joyous music by John Morris, with just the right amount of Spanish to it; Thomas R. Skelton's lighting has both intensity and lyricism; and John Ezell's revolving and occasionally unfolding Messina circa 1800 has wit, charm, and atmosphere to burn. B. H. Barry contributes an amusing sword fight, and Tina Paul's dances are at least unassuming. Freedman's direction is resourceful to a fault and keeps things moving at a never slackening pace. It provides plenty of visual spice and aural condiment, and lots of humor—even where you don't want it. Still, with good weather and the right price, you could do much worse.

WHO WOULD HAVE THOUGHT OF THE estimable Robert Brustein as a triple agent? Yet as his American Repertory Theatre (Cambridge) production of **Six Characters in Search of an Author** demonstrates, he is capable of betraying all three of his allegiances: to criticism, to directing, to teaching drama at Harvard.

When Brustein was still a critic untainted by trendiness and tendentiousness, he wrote in his review of Bill Ball's 1963 production of the play that it had "exquisite taste, and abiding respect for

Photograph by Martha Swope.

the author's intention." What would that critic have said of the present adaptation by an older Brustein and his company, in which there is not only excessive, deleterious updating (about which more anon), but also subversion of the play's very meaning. Thus at play's end, the vanished Characters reappear, penumbral and ghostly as at the start, only to be knocked down with a thud: They are, this time, revealed as a plywood effigy, like a street photographer's Ronald Reagan cutout. Yet one of Pirandello's chief points—debatable, but not to be dismissed with the flick of a stagehand's wrist—is that the Characters are truer than mere human beings, because they go on forever, beyond mortality and contingency. They are, as Brustein himself put it in *The Theatre of Revolt*, "fixed and immutable." To give them this kind of flimsiness and finitude is to knock over the very meaning of the play.

As adapter-director, Brustein has cheapened the original mightily and, worse yet, inconsistently in a variety of ways. For example, he has given the Actors (i.e., the theater company) oodles of self-indulgent dialogue while severely cutting that of the Characters; as a result, the Actors begin to loom as large as the Characters, which distorts the play. Moreover, by casting extremely poor performers as most of the Actors, Brustein flies in the face of Eric Bentley's significant *aperçu:* "The point [of the Actors' inability to embody the Characters] is lost when the Actors are presented as inept. [Or, as in this case, *are* inept.] This kind of failure has too little content." The actual meaning is that even good actors cannot portray eternal archetypes.

As writer-director, furthermore, Brustein should not have allowed his cast, which improvised much of the Actors' dialogue, to slip into vulgarity—whether that of traveling comics' topical references ("Are you like a New York University professor on some kind of a weird field trip?" or "I thought things like this only happen in Los Angeles!") or of facile but artistically irrelevant timeliness ("Jeremy wrote something once, one of the reasons the writers are on strike"; or "[Be] a bit more arrogant, a bit more patronizing, a bit more George Bush!")—that runs counter to Pirandello's keeping the play timeless and universal, hermetically sealed into *this* particular theater, which becomes the *theatrum mundi.*

And what sort of argument is it that because A.R.T. lacked an older actress to portray the modiste-madam, Madama Pace, the part had to be changed into a male Hispanic pimp, Emilio (at least not Octavio) Paz? If Brustein could import Priscilla Smith to play the Mother, one more mature actress could as easily have been brought in. Hispanic pimps, moreover, do not run fashion boutiques as fronts for their operations—and certainly not the kind that could (or would want to) enlist the services of the by now very strait-laced Mother. Yet the very text warns against the "Demon of Experiment"!

As a teacher of drama, an academic with a sense of history, Brustein should know better than to wrench the play into the present at the cost of insuperable anachronisms, greatly diminished plausibility. One of the key elements is the Director's and Actors' shock at the Characters' wish to represent sex, nudity, incest on the stage; whereas such things have become staples of even our more conventional theaters. The point that the theater shies away from truth would now have to be made differently—perhaps in political terms; but then it would not apply to the Characters' predicament.

Further, as a professor of theater, head of the A.R.T., initiator of the Institute for Advanced Theatre Training of Harvard, Brustein might have been expected to assemble a better cast than this. Jeremy Geidt's sophistication and solid English training serve him in good stead as what is now called the Senior Actor (the title "Director" being reserved for Brustein, as in "Wait till Brustein finds out we didn't rehearse *Sganarelle!*"), although the similarly British Sandra Shipley makes a disgraceful mess of the Leading Lady, now feministically called "an Actor." John Grant-Phillips as the Stage Manager and Benjamin Evett as the Son will do; the others are as untalented as they are unsightly. Chief offenders are the smarmy Father of Alvin Epstein and the shrilly amateurish Stepdaughter of Pamela Gien.

However, Brustein has worked out some nice scenic effects with his set designer, Michael H. Yeargan, and his lighting man, Frank Butler, although the first, stunning appearance of the Six, swaying in an ominously haloing white light, is derived from Bill Ball's aforementioned production. And there is no doubting Brustein's fund-raising diplomacy: American Express, which has been one of the A.R.T.'s angels, has been ingeniously worked into the text of *Six Characters*. It may be that your corporation, too, for a suitable contribution, could be immortalized in some future A.R.T. revival of a classic.

Morocco, BY ALLAN HAVIS, AT THE WPA IS a play about a Jewish American architect trying to get his wife released from a Moroccan jail. Local police officer, flabby husband, and nymphomaniacal wife are locked in a wan battle of wits; nothing about the play, which was written in several stages, hangs together or makes much sense. George Guidall is appealing as the Moroccan, but Gordana Rashovich is no sexpot, and Sam Freed not much of an actor. ■

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Movies/David Denby

LÉA AND ALEXANDRE AND BLANCHE AND FABIEN

"...Eric Rohmer's *Boyfriends and Girlfriends* is the kind of comedy in which the happy ending has a nearly moral force..."

A BRIDGE TOO FAR: *Eric Viellard romances Emmanuelle Chaulet.*

ERIC ROHMER HAS BEEN DOING THE SAME thing for years yet happily shows no sign of running out of gas. The lovely **Boyfriends and Girlfriends** (*L'Ami de Mon Amie*), a serene dance of coupling and parting and coupling again, is another good movie in his series "Comedies and Proverbs." The films in this current group are simpler than those in the more challenging earlier series, "Six Moral Tales," but all are devoted to essentially the same thing—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. It is the supposedly central movie subject (boy meets girl—you've heard of it?) that somehow everyone in movies but Rohmer has relinquished.

Among his recent films, *Pauline at the Beach* was the most erotic and also the closest to farce, *Summer* a solemn but moving portrait of a young woman lost in melancholy. Rohmer doesn't merely repeat himself. But whatever the form of a given movie, his method is straightforward and, by conventional standards, dramatically naïve. His people meet, and an intrigue is launched; they size each other up, talk to their friends, offer theories about themselves and others. The talk is itself a kind of action. Rohmer has been accused of complacency, but that's an obvious misreading of his placid surfaces. He is almost always ironic and critical. After holding forth on their own behavior and desires, his characters often contradict themselves in action. They fall into misunderstandings, suffer from their confusions, right themselves with more analysis and sudden surges of feeling. Rohmer has gone back, past nineteenth-century fiction, all the way to the French eighteenth-century *contes*. His movies are comedies of erotic and moral choice, not parables of romantic fate or destiny.

The characters in *Boyfriends and Girlfriends* all live just outside Paris, in the formidable "new city" called Cergy-Pontoise, a labyrinthine collection of white office buildings, apartment complexes, and malls. Going about their ordinary chores, they bump into one another two or three times a day—so transparent a solution to Rohmer's plot problems that it becomes almost funny. Graduate students or young professionals, they haven't quite settled into their lives yet—they're still open to sudden attachments. The slender, swarthily beautiful Léa (Sophie Renoir), one of Rohmer's fluent theoreticians of love, is a flirt and a busybody but entirely benevolent. When she meets and befriends Blanche (Emmanuelle Chaulet), a short, quiet woman sunk in loneliness, she builds up her confidence and introduces her to Cergy's resident masher—the civil engineer Alexandre (François-Eric Gendron), a man born to make women unhappy. Alexandre, a little older than the others (perhaps 30), is handsome and accomplished, but everything he says is a mocking joke; he has no core, or at least none that you can see, and if you don't find him attractive, he's extremely dislikable. Léa encourages the flirtation, though Alexandre is wrong, disastrously wrong, for Blanche, who is tongue-tied in his presence.

Despite the many coincidences and chance meetings, Rohmer's films never feel rigid or overprogrammed; we have plenty of time to look at and listen to what the characters say about themselves and one another and make our own judgments. Part of the drama of a Rohmer film is the ceaseless audience activity of reading people's motives and fears.

When Léa goes off on vacation, Blanche repeatedly runs into Léa's boyfriend, Fabien (Eric Viellard), who, like Blanche, loves swimming and wind-surfing—indeed, he shares her temperament in every way. Fabien is not the type to fool around with a woman. In Rohmer's terms, he's sincere and passionate, with true masculine delicacy, and Eric Viellard, who has a big jaw and one of those ugly-beautiful French male faces, brings a gruff tenderness to the role. Viellard is only a boy, but he's a husbandly type, and his triumph is that he makes this appealing. The suspense of the movie is: Will Fabien awaken the mousy but proud Blanche? For her, there is a principled reason to say no to him—you do not poach on your best friend. But watching Emmanuelle Chaulet, who doesn't have the size—emotionally or physically—that a great actress needs, we think that Blanche's problem is simply fear. Except for the jaded Alexandre, Rohmer's characters are still young enough to approach new love as a momentous event.

As Blanche and Fabien gravely flirt, the movie leaves the sterile Cergy. Blanche mentions the workers spending the day along the Seine in the nineteenth century—and suddenly *Boyfriends and Girlfriends* composes itself into a pastoral genre piece. Rohmer turns to the woods and the sun. The moment is fragile: It's still possible, just barely, for a French man and woman to make love in a forest.

Léa returns, and Fabien, confused by Blanche's guilty feelings, goes back to his girlfriend. But now the situation reverses itself, as Léa, who thinks that Blanche still wants Alexandre, abruptly finds the engineer irresistible. What comes first—friendship or love? In *Boyfriends and Girlfriends,* selfishness is always justified by passion.

We wait to see whether the right people will find each other. This is the kind of comedy in which the happy ending has a nearly moral force, as if God himself had willed it. Rohmer is a dramatist of choice, but since his characters are always judging and criticizing, the movie's profoundest pleasure is a form of gossip. Perhaps gossip is the moral man's vice. Of course, almost no American filmmaker would dream of making a movie about a circle of friends and lovers talking about one another. It takes a man at home in the French rationalist and analytic tradition—an "austere" Catholic moralist—to see that the most ecstatic and commonplace aspects of love are irrevocably connected.

In brief: IS THERE A WORSE-DIRECTED movie before the public this summer than John Landis's **Coming to America**? This comedy about a fabulously wealthy African prince (Eddie Murphy) who comes to Queens to search for a bride (a queen, get it?) takes forever to get going and never picks up much speed. The opening scenes, in an African palace, feature throngs of feathered dancing girls out of a 1932 Universal jungle-adventure picture—the sequence is a schlocky-looking disgrace. And once the prince gets to America, the plot requires Murphy, who wants to pose as a commoner, to maintain his dignity while living in squalor and working in a fast-food joint. Murphy is far less offensive than before, but also less funny. For the first time, he does some sustained acting opposite a woman, but the screenwriting and direction are pure TV sitcom—we never get the giddy magic of a royal romance. I expected the dignified prince to prove his mettle by taking on some fast-talking neighborhood kings, but that opportunity was missed. In fact, the way the movie has been set up, Murphy hardly functions as a comic. Arsenio Hall, who plays Murphy's servant as well as a number of minor characters, gets most of the laughs. . . . The new Dirty Harry picture, **The Dead Pool,** is a lame, perfunctory piece of work, featuring a passive Harry Callahan who doesn't even *appear* to be in danger when Mafia hit squads fire machine guns at him. Clint Eastwood doesn't bring pent-up rage to the role anymore—he kills the usual scum dispassionately, as if he were disposing of a sewage problem somewhere on the outskirts of Carmel. ■

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DRINKSMANSHIP

"...Before you sit down to dinner at Brive, you can sip the house cocktail in the shaded garden behind this townhouse restaurant..."

LET'S LEAVE THE PERRIER-AND-WHITE-wine crowd at the other end of the bar and find something more interesting to imbibe as the thermometer hovers around 90 degrees: Many New York restaurants feature a "house drink," and I recently wandered around town to see how they tasted. (As Calvin Trillin once said when he went off to write a story about the French Riviera, "We can't all be war correspondents.")

Frozen margaritas and daiquiris—flavored with strawberry, banana, peach, mango, and even passion fruit—are widely available, of course, but many of the restaurants I visited feature champagne-based drinks, from mimosas and kir royales to Bellinis and beyond. Others focus on mixed drinks, none more so than the Rainbow Room, which has a printed list of 27 cocktails.

Almost any combination of ingredients can be mixed to make a drink, often with mixed results. In *Notes on a Cellar-Book,* first published in 1920, George Saintsbury describes a drink he calls a Bismarck, which we know as a Black Velvet—equal parts champagne and stout. "Between the flavours of stout and of champagne there is no possible *liaison,*" he writes. "The former simply overwhelms the latter; and all the wine does is to make the beer more intoxicating and more costly. Thus the thing is at once vicious and vulgar." One wonders what Saintsbury would have made of Long Island Iced Tea, the country's second most popular "specialty drink," made up of vodka, gin, rum, tequila, triple sec, and the juice of a lemon, topped with Coca-Cola. (The most popular, according to a recent survey by the Beverage Network publications, is the Fuzzy Navel, a mixture of peach schnapps and orange juice; some bartenders also add vodka.)

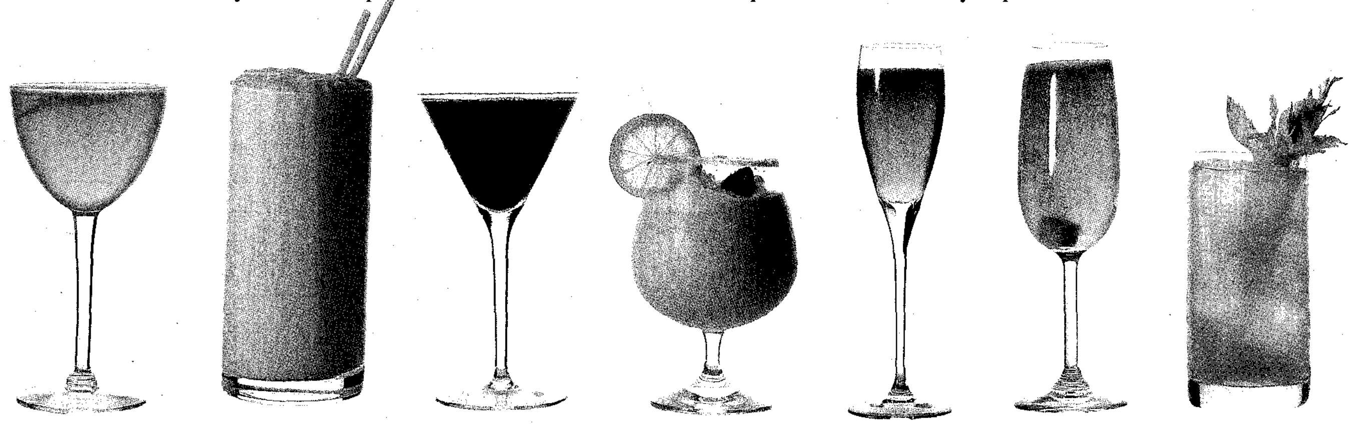
All of the drinks that follow can be made at home, and there's no need to worry about the exact measurements. In several restaurants, the manager and the bartender provided somewhat different recipes for the house drink, and in one place, two experienced bartenders made the same drink with different ingredients in different proportions. After all, just as everyone varies the proportion of sugar and lemon in lemonade to suit his or her taste, so the ingredients in a mixed drink can vary, too. Note that the example of lemonade is quite appropriate—many summer drinks are actually a variation of the whiskey sour (lemon, sugar, and whiskey) or the daiquiri (lime, sugar, and rum). The flavor of the former can be altered by using bourbon or Scotch, of the latter by using a light Puerto Rican rum or a fuller-flavored rum from Barbados or Jamaica, and similar choices can be made with other drinks.

Of all the champagne-based drinks, the one with the longest history is probably the Buck's Fizz (also known as a mimosa), originally a mixture of one part orange juice and two parts Bollinger champagne, first produced in London's Buck's Club in 1921. Few establishments now use Bollinger, of course, but the drink does taste a lot better if you use fresh orange juice.

The kir royale—champagne poured over a half-ounce or so of crème de cassis (black currant) liqueur—became popular in the top restaurants of France a dozen years ago, and many places here still offer this drink. Huberts features four versions, named after owners Karen Hubert Allison and Len Allison and their two children: Len's, made with crème de cassis; Karen's, with strawberry liqueur; Halley's, with *guignolet,* a black-cherry liqueur; and Matthew's, made with raspberry liqueur and a touch of framboise, the dry, colorless *eau-de-vie.* The last is the most interesting, because the brandy gives the drink a more aromatic bouquet and a distinctive taste. Indeed, a number of restaurateurs add framboise to their kir royale for that reason.

Of course, today's best-known champagne-based drink is the Bellini, first created in Harry's Bar in Venice and now featured here at Bellini by Cipriani. The classic version consists of one third peach purée and two thirds Prosecco, a dry sparkling wine made from the Prosecco grape in Italy's Veneto region. At Bellini, they purée everything but the pit so the drink has a pink-rose color from the peach skin. And because sparkling wine foams when it's poured on fruit, the drink is premixed in pitchers. Many restaurants now make a version of the Bellini—some with a touch of cassis, others with a squeeze of lime.

The popularity of the Bellini, and of peach-flavored drinks in general, has resulted in several variations on this theme.



CHILLY DRINKS OF SUMMER: *The Between the Sheets, the Ramos Fizz, and the Jack Rose, from the Promenade Bar adjoining the Rainbow Room; Aquavit's Frozen Lemonade; Matthew's kir royale, at Huberts; Sign of the Dove's champagne cocktail and its Green Eye-opener.*

Photograph by Tony Cenicola.

At the Omnibus de Maxim's, a new drink called Maxim's Surprise is made from a purée of fresh peaches to which Cointreau and peach schnapps have been added; the mixture is spooned into a glass, which is filled with champagne. A few restaurants now offer such peach-flavored sparkling wines from France as Simple Pêche and Brut à la Pêche; at Melrose, a purée of peach and apricot is added to the wine to heighten its flavor. And at Provence, the featured drink is peach wine, made by adding cognac and sugar to a Provençal rosé and infusing the mixture with peach leaves for a month in a large glass demijohn.

The Carnevale, a traditional Italian drink, can be found at Remi—a brut Prosecco is poured over a purée of raspberries whose taste has been heightened with a squeeze of lemon. At Brive, before going in to dinner, you can relax in the shaded garden behind this townhouse restaurant while sipping the house cocktail—a splash of Lillet, another of Cointreau, and the rest champagne, plus two small scoops of orange sherbet. And at Palio, the house drink is the Mozart: A freshly peeled apple is cut up and puréed with a little Calvados and a touch of cassis, spooned into a glass, and topped with a dry spumante.

Then there is the traditional champagne cocktail: To make the version served at Sign of the Dove, put a small sugar cube in a glass, add two or three drops of angostura bitters, then a touch each of brandy and Grand Marnier, and top it off with champagne. The drink has an attractive amber color but only a hint of bitterness, and the sugar cube causes bubbles to rise furiously and steadily.

In the summer, the most popular of the traditional mixed drinks are tonics, made with gin or vodka. Vodka, in turn, is used in a variety of drinks. One of the most refreshing is the Moscow Mule, featured at the Russian Tea Room—a measure of vodka in a tall glass or mug that is then filled with ginger beer and garnished with a wedge of lime.

Flavored vodkas are available, too, but it's easy to make your own version by steeping orange, lemon, or lime peels—or even jalapeño peppers—in vodka; the flavor will come through overnight and can be intensified if the mixture is left to steep for several days. At Arizona 206, for example, there is usually a giant jar filled with whole peaches and Absolut vodka sitting on the bar. And at Aquavit, the Frozen Lemonade is made with lemon-flavored aquavit, lemon juice, sugar, and orange juice—all blended with crushed ice and served with a mint leaf.

A delicious and deceptively mild vodka-based drink called the Green Eye-opener is popular at brunch at Sign of the Dove. It's made with vodka, fresh lime juice, a few drops of Rose's lime juice, orange juice, blue curaçao, and triple sec, all shaken together with ice. It's green because, as you will remember from art class, that's what you get when you mix blue and yellow.

Rum drinks are another popular summer favorite. At Sofi, they serve the Safari, made with one and a quarter ounces of Mount Gay rum, about half an ounce of apricot liqueur, two ounces each of orange juice and cranberry juice, all shaken lightly and served with a sprig of mint.

Tequila sales have surged along with those of margaritas. At Zarela, tequila is also served straight with a "sangrita" chaser—a V-shaped shot glass filled with a mixture of tomato, orange, lime, and pomegranate juices, plus cayenne pepper. First you taste the tomato and orange juices, then the pepper hits the back of your throat and stays there—not the best drink to have before going off to sip a mature Burgundy.

If you want to visit cocktail heaven, however, go to the Promenade Bar adjoining the Rainbow Room, where you can taste such classics as the Jack Rose (applejack, lemon juice, and grenadine), the Ramos Fizz (gin, lemon juice, sugar, egg whites, orange flower water, cream, and soda), and the Between the Sheets (Benedictine, brandy, Cointreau, and lemon juice).

Alan Lewis, the general manager, who began his career as an underage bartender in Rockland County in 1936, sees the variety of cocktails offered "not as a bid for nostalgia but as an expression of a certain style." The range of cocktails, each beautifully presented in the appropriate glass, makes his point. Although head bartender Dale DeGroff says that the drinks can be made by anyone with fresh ingredients, there are tricks that would be hard for an amateur to duplicate. The Jack Rose is served with a thin layer of crushed ice floating on the top; the Ramos Fizz has to be shaken hard enough so that the egg whites emulsify; the orange-peel garnish for the Between the Sheets is "snapped" and the zest set on fire just before the singed peel is dropped into the drink; and so on.

Two of their drinks are especially tricky. Gin Looie (a shot of gin, three ounces of orange juice, an egg white, sugar, and crushed ice, all shaken together) tastes deceptively mild because the egg whites hide the taste of gin. And although the name, color, and taste of the Coffee Cocktail seem appropriate, the drink contains no coffee; it's made with tawny port, brandy, an egg yolk, and sugar, all shaken with ice.

Most house drinks can be made at home, but, come to think of it, the view from the sixty-fifth floor of the RCA building, the elegance of the garden at Brive, and the conviviality of Remi suggest that some of these drinks may taste even better on their home ground. ■

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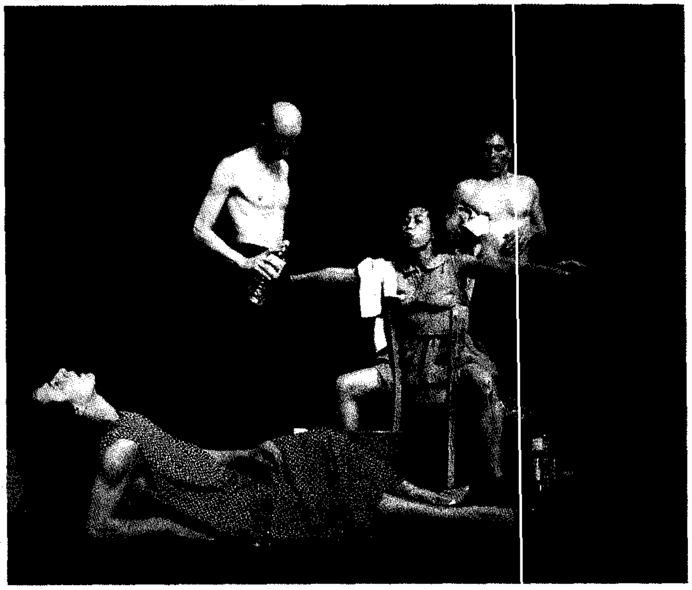
BAD DREAMS

"...Instruction card for a new game, Konstruktabausch: Do something disgusting—combine the yuck factor with sexual insult..."

Pina Bausch AND HER TANZTHEATER Wuppertal were recently back at the Brooklyn Academy of Music, in what has become a regular onslaught against our evidently misguided attraction to beauty and joy. This year's ammunition consisted of two full-evening works—the 1986 *Viktor* and the 1983 *Carnations*—constructed, as usual, of vignettes heralding the imminent collapse of the world and the nastiness of the people with whom we'll have to wait for it. Neither packed the cumulative punch of the pieces Bausch walloped us with in previous seasons.



BAUSCH'S *VIKTOR*: *From here to eternity.*

There were actually moments that were downright (dare I say it?) funny, coupling sharp observation with deft timing and a sweet sense of life's absurdity. The juiciest of them, in *Viktor*, involved a trio of slatternly and terminally bored café waitresses, perhaps the contemporary incarnation of Tudor's disreputable trio of goddesses in the sardonic *Judgment of Paris*. Interesting; Bausch worked with Tudor early in her career.

Most of the time, though, it was business as usual, business that is by now so predictable to the veteran Bausch-watcher, it seems generic. That being so, it occurred to me that, given the success of spinoffs in our consumer culture, a game—let's call it Konstruktabausch—might be manufactured for use at the parties of consenting adults, when their ordinary amusements pall. The game kit would, of course, contain the necessary basic equipment. Costumes: vintage dresses guaranteed to misfit the oddly assorted female and male bodies to which they will be applied; underpants, sexually differentiated but uniformly plain, slack, and graying; shoes that excite fetishists. Stuff to mess up the floor: This season's version of the game will feature soil (*Viktor*) and 3,000 silk blossoms (*Carnations*) suitable for trampling and re-use. Music: a taped, random assortment of classical, popular, and folk, to be played fortissimo on dilapidated equipment. (Live animals—sheep, guard dogs, squirming house pets—may have to be simulated by dressing up the participants' toddlers.)

Specific activities will be generated by instruction cards, as in the following examples: Remember (very loudly, with primal screams where possible) a childhood trauma. Do something disgusting, preferably combining the yuck factor with sexual insult; encourage passivity in players taking the victim roles. Depict the male of the species with reference to films, etc., from pre-World War II Berlin (for skilled players only; makeup may be used). Assemble a group and have them go berserk (props may be chosen from available furnishings to intensify effect). Accost any lily-livered lookers-on ("I don't want to play; I'd just like to watch for a while") with offers of food, embraces, invitations to adjourn to more private quarters; so they don't think you're getting too attached to them, assault them verbally at intervals as sadists, voyeurs, or just plain fools.

From the resulting player-activated mini-dramas, a female director will be selected (on the basis of her anomie) to assemble a meaningful or, better yet, meaningless whole. Any surviving onlookers who demand an explanation of the finished product should firmly be made to understand that that's *their* problem or offered a pair of tickets to *Coppélia* (not included).

The cover of the Konstruktabausch box will feature a woman in black stiletto heels, flaunting unshaved legs and armpits, her lips, garish with scarlet paint, curled in an insinuating smile. Other spinoffs will follow naturally. A line of perfumes, perhaps, directed to the market that bought Obsession and Poison: Gloom, for instance. Muck. Humiliation. And—if only Calvin hadn't gotten there first—Eternity. Endure the three and three quarter hours of *Viktor* and you'll know what I mean.

THE WEIRDNESS OF PRESENTing *The Nutcracker* in July was only confirmed by the perversity of the Nureyev version the **Paris Opéra Ballet** offered at the Met. A few bits—glowing like good deeds in a nasty world—were borrowed from the Soviet production Nureyev grew up with; the rest of the choreography is you know whose. And from that gentleman's other despoilings of the classics, you know what it's like: involuted to the point of self-defeat.

Choreography isn't the worst aspect of this production, though. It's the (forgive the word) concept that rankles. This *Nutcracker* does its effective best to besmirch and ridicule everything the ballet is meant to celebrate: family love, holiday joy, and youthful dreams of perfection. True, both the E. T. A. Hoffmann story and Tchaikovsky's score have a dark side that our post-Freudian age is bound to interpret as sex rearing its ugly head in the passage from childhood to adolescence. Still, it's going a little too far to assume the budding Clara is headed for a life designed by William Forsythe.

Some particulars: Just after the curtain goes up, young thugs skating in front of the Stahlbaums' dungeonlike house abduct several female guests arriving for the Christmas Eve party. The Grandfather's Dance—usually an occasion for displaying mutual affection among three

Photograph by Martha Swope Assoc./Rebecca Lesher.

generations—pictures Gramps and his consort as vain, decrepit fools, snickered at by their progeny. After such a cruel exhibition, what sort of dreams *could* Clara have? Nureyev is eager to tell you: Marauding mice poke their heads up her skirts and proceed to strip her. Her relatives reappear as vampires. In this insalubrious environment, exotic entertainment is X-rated: Here's Gramps again, back as a greedy shah in the "Arabian Dance," alternately fondling his wife and a concubine who robs him and runs off with her pimp. To make the terrible transformations complete, the Prince is Godpapa himself, released on probation from a sentence, no doubt, for child molesting.

As the reader may already have surmised, New Yorkers will tolerate anything. I'd say a good three quarters of the house stuck it out for the full three and a half hours of the Parisians' final offering, *Le Martyre de Saint Sébastien;* maybe they were just waiting for the curtain calls so they could boo those primarily responsible for the pretentious tedium, Robert Wilson and his choreographic handmaiden, Suzushi Hanayagi.

Wilson, whose much-praised work has been categorized as "visual theater," has here taken it upon himself to make a latter-day version of the 1911 Ida Rubinstein production that had music by Debussy and a feverish text by D'Annunzio. Junking most of the music and leaving the text in French (thus suitably inaccessible to the lower brows among us), Wilson has come up with an interminable series of grisaille tableaux dissolving into slow motion. The vocabulary is a mix derived from Eastern theater and Martha Graham. The general aura is one of decadent chic done on the cheap.

For the viewer, the evening's most stimulating activity consists in trying to make the two tightly packed pages of visionary program notes correspond with what is going on stagewise (*pas possible*). The liveliest part of the choreography is the passage in which the evil Emperor Diocletian (Patrick Dupond, clad in a metallic-mesh loincloth) attempts to have his way with our martyr of the arrows (Sylvie Guillem, in a tunic made of bandages), with some interference from Sébastien's alter ego (Michael Denard, who has been encouraged to confuse his character with one of Marcel Marceau's).

If this misguided piece has any worth, it lies in the fact that it bares Guillem's legs and feet, so that one can study the action of the thighs in her extraordinary extensions and her light, powerful jump. As for those magnificently arched feet—Sébastien expires very, very slowly on three-quarter pointe—I wouldn't be surprised to hear one day that the young French bloods were drinking champagne from Guillem's instep. ■

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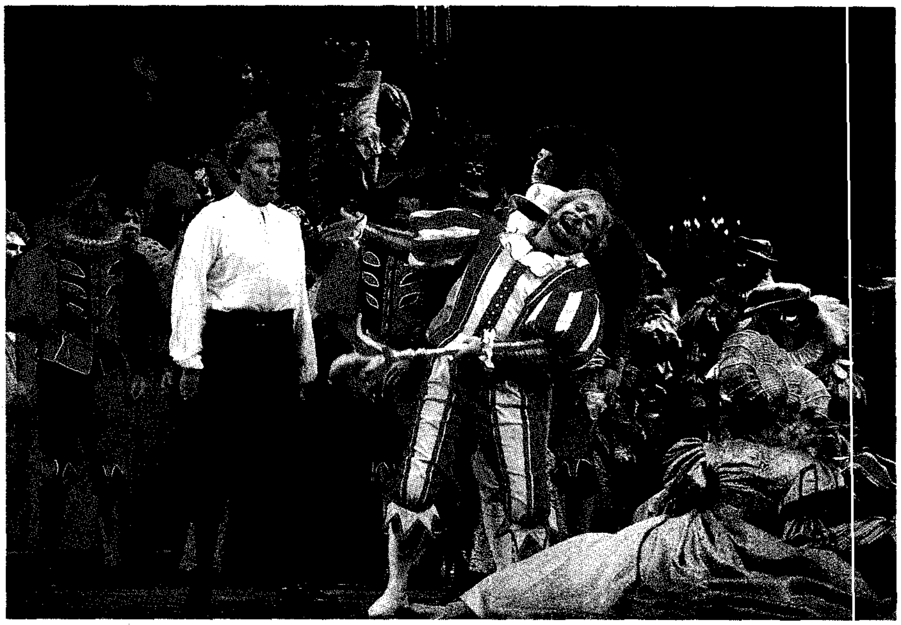


ROUGH SKETCH: *Frederick Burchinal in one of Rigoletto's lighter moods.*

THE NEW YORK CITY OPERA'S PRUDENT policy for summertime survival over the past couple of years has been simple: Offer a pleasing repertory of old favorites presented in routine, inoffensive productions. This may not add up to very exciting opera, but, we are told, it sells tickets. Tired vacationers can relax, cast an eye on helpful supertitles to get the gist of what's going on, and let the comfortingly familiar strains of Verdi, Puccini, and Mozart do the rest.

If this is the only cost-effective way to peddle popularly priced opera in New York City during the summer months, so be it. But who knows? Perhaps Beverly Sills's successor, whoever he or she may be, will discover that a more imaginative, adventurous, and stimulating approach can attract audiences after all. For my part, I passed up yet another go-round with the company's tried-and-true *Merry Widow, La Bohème, Cavalleria Rusticana, Pagliacci,* and *Magic Flute* during opening week, hoping that the new **Rigoletto** might liven things up a bit.

Alas. Although certainly no disgrace, this unexceptionally middlebrow, mild-mannered, and rather characterless *Rigoletto* is about par for today's City Opera. Years ago, when the legend "devised and directed by Tito Capobianco" grandly appeared in the program, it usually meant *something:* love them or loathe them, Capobianco productions in the past—operas such as *Mefistofele, Julius Caesar,* and *Lucia*—had complexion, individuality, and theatrical flair. No longer. Apparently the director wanted a traditional *Rigoletto* that would stress the opera's oppressive social milieu and tense personal relationships. Fine, but the possibilities are only barely suggested. We know the Duke is a vile rake because there is always a lady handy for him to paw. We know Rigoletto suffers because he constantly grimaces and raises his hands in despair. Gilda is sweet as can be, and the evil courtiers snigger a lot. Why anyone should care about these people is never made very clear.

The City Opera's first-run cast, Elio Boncompagni conducting, performed honorably and conscientiously, but no one was especially distinguished. All three principals have basically fine voices, but each was stretched to the limit by Verdi's music, singing strictly on capital most of the evening and making us wonder how much more straining these young vocal cords can take. As the Duke, Richard Leech pleased the audience by holding on to his top money notes for dear life, but he seemed unwilling to shape—or incapable of shaping—the music with the seductive grace, elegance, and suavity that might suggest the man's dangerous character. Frederick Burchinal gave only a rough sketch of the title role, and Faith Esham, a lovely singer and appealing performer in more lyrical parts, sounded vaguely uncomfortable with Gilda's florid music. A passable *Rigoletto* for a summer night, but there is much more to the opera than this.

THE WANING DAYS OF THE NEW YORK International Festival of the Arts were brightened considerably by a pair of concerts in Alice Tully Hall featuring the **London Sinfonietta.** This was the group's debut here, and a reminder that New York has nothing quite like it: a flexible full-time organization prepared to perform music for any instrumental combination from 2 to 100 players, and ideally equipped to specialize in the diverse repertory of this century. I have no space to mention all the accomplishments of these remarkable musicians—the dozens of commissions, premieres, special festivals, educational projects, outreach programs, workshops, and collaborations with other institutions—but over the past twenty years the orchestra has greatly enriched London's musical life and, through many wonderful recordings, ours as well.

The Sinfonietta was hoping to prove that the perky, creative, and audience-appealing programming policies it pursues in England could work here, too, but apparently the New York Festival planners advised it to play safe and concentrate on a potpourri of contemporary classics by high-recognition composers like Britten, Janáček, and Berg. (PepsiCo's Summerfare got a better deal. After leaving Lincoln Center, the group moved on to Purchase for what promised to be an absorbing two-day, morning-to-midnight investigation of Britain's new-music scene, and I regret having missed it.) Even if the Tully Hall concerts looked comparatively conventional on paper, the music was never less than top-drawer, and the performances were consistently good to hear. Part of the credit for that surely goes to Esa-Pekka Salonen, the Sinfonietta's guest conductor for these concerts. Here is one heavily

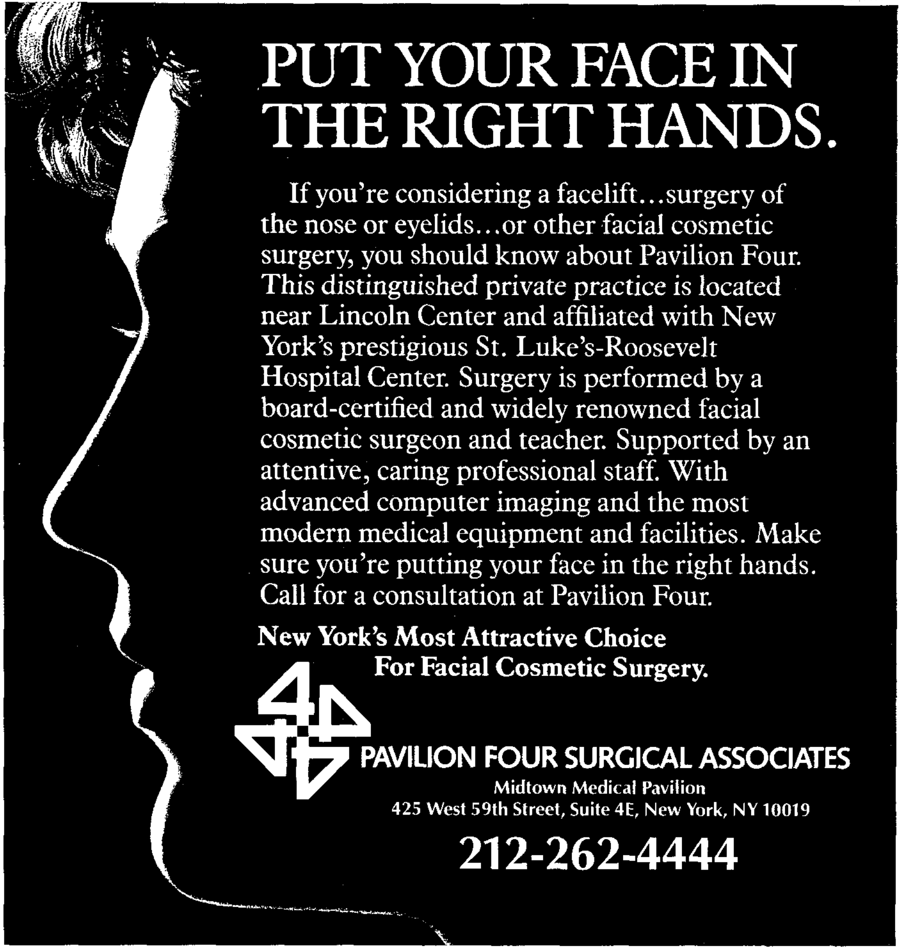
Photograph by Martha Swope Assoc./Rebecca Lesher.

promoted young podium personality who actually may turn out to be the real thing.

It was especially instructive to hear Harrison Birtwistle's *Secret Theatre* played by the ensemble that commissioned it and gave the first performance, in 1984. A little over a year ago, this intricate but hypnotic instrumental ritual received a virtuoso workout from Speculum Musicae in Merkin Hall—an explosive interpretation that emphasized the score's harsh physicality and cryptic but highly spiced dramatic rhetoric—truly "an unforeseen and fiery entertainment," to quote the Robert Graves poem that gives the work its title. The Sinfonietta's approach is less furious but equally precise and vivid, allowing this dazzling Catherine wheel of changing harmonies, colors, and textures more time and space in which to whirl. The group's performance has been recorded recently by Etcetera (KTC 1052) along with two other Birtwistle pieces—fabulous music by an unabashed maximalist.

The "standard" items on the Sinfonietta's vitamin-rich programs included Janáček's Concertino, Schoenberg's Chamber Symphony, Varèse's *Octandre,* Britten's Sinfonietta, and Berg's Chamber Concerto. Salonen presided over them all with a choreographic flair and gestural grace that Leopold Stokowski would have appreciated, and he never missed an expressive trick, either. The performance of the Berg was about the best I've ever heard of this notoriously hard-to-plot-out and even-harder-to-love twelve-tone romance. The thirteen winds sounded a bit raucous at times, but their impassioned attack never obscured the fact that specific musical goals were always in mind and clearly in sight. The two perfectly matched soloists—Paul Crossley (piano) and György Pauk (violin)—played with just as much ardor and even more instrumental finesse.

Joseph Schwantner IS ONE OF THE FEW composers who were commissioned to write a score for the International Festival of the Arts, a piano concerto performed in Avery Fisher Hall by Emanuel Ax with Leonard Slatkin leading the Saint Louis Symphony. Like so many reformed serialists, Schwantner has passionately embraced a sludgy sort of neo-Romantic impressionism that seems to become more faceless as each new piece turns a deeper shade of purple. The fanciful titles that preface the concerto's three movements are of Druidic obscurity, but they tell a listener pretty much all he needs to know: *Distant Runes and Incantations; Veiled Autumn; The Unbroken Circle of the Moon's Dark Halo.* Ax and Slatkin threw themselves into the notes with gusto and musicianly care, but nothing much came of it.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SALES & BARGAINS

BY LEONORE FLEISCHER

OLD AND NEW

OLD, NEW, AND ANTIQUE JEWELRY FROM around the world is 25 percent off. For example: cultured pearls, were $60–$300 a strand, now $45–$225; freshwater pearls, were $15–$60 a strand, now $11.25–$45; old jade carved disks and jade archers' rings, were $25–$125, now $18.75–$90; sterling-silver rings, were $3–$75, now $2.25–$56.25; 14K-gold rings with semiprecious stones, were $25–$300, now $18.75–$225; sterling-silver, gold, and gold-filled chains (sold by the inch, foot, and yard), were $5–$350, now $3.75–$225; gold-filled watches from the forties, fifties, and sixties, were $35–$150, now $26.25–$122.50; necklaces (coral, turquoise, malachite, carnelian, rose quartz, and more), were $15–$600, now $12.50–$450; and more. A.E., M.C., V., checks accepted; exchanges possible. *Max Nass, Inc., 118 East 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 7/30.*

BELOW WHOLESALE

COTTON SPORTSWEAR TO FIT SIZES 4–14 is below wholesale at this showroom. Seersucker-knit group in red, white, or blue, mostly trimmed with nail-head stars, includes: draped-collar tops, were $48, now $38; straight skirts, were $30, now $24; shorts, were $26, now $20; crop tops, were $32, now $25. Brightly colored grommet-trimmed cotton-jersey group includes: skirts with uneven hems, were $26, now $20; deep V-neck tops with appliqués, were $34, now $27; white tops with black soutache appliqués, were $42, now $37; and more. Checks accepted; no credit cards; all sales final. *Meet Me in Miami, 209 West 38th St., tenth floor (764-4650); Wed. and Thurs. 10 a.m.–5:30 p.m. and Fri. till 4 p.m.; 7/20–22.*

OVERHEAD

HUNTER ORIGINAL CEILING FANS—WITH cast-iron bodies, wooden blades, oil-bath motors, and lifetime guarantees—are always discounted here, and now they cost even less. White, black, or brown fans with walnut blades (52 in.), were $209.95, now $179.95; white fans (42 in.), were $169.95, now $139.95; polished-brass fans with walnut blades (42 or 52 in.), were $229.95 and $339.95, respectively, now $199.95 and $299.95. Hunter Studio Series ceiling fans weigh less and carry five-year warranties: white or brass (52 in.), were $119.95, now $99.95; white (42 in.), were $99.95, now $79.95; brass (42 in.), were $109.95, now $89.95. Flush-mount kits for low ceilings, stems for high ceilings, and globe-light kits, were $19.95–$39.95, now 20 percent off. Phone orders accepted at both stores; mail orders at 57th St. only. M.C., V., checks accepted; exchanges possible within seven days. *Lee's Studio, 211 West 57th St., New York, N.Y. 10019 (265-5670, 1-800-LIGHT-57); 1069 Third Ave., at 63rd St. (371-1122, 1-800-LIGHT-01); Mon.–Fri. 10 a.m.–6:30 p.m. and Sat. till 6 p.m.; through 7/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

TIME ON YOUR HANDS

HUNDREDS OF CLASSIC ONE-OF-A-KIND wristwatches are 20 percent off here. For men: Wakmann chronograph from the fifties, was $425, now $340; Longines steel chronograph from the fifties, was $800, now $640; Elgin 10K-gold automatic from the sixties, was $675, now $540; 14K-gold Elgin from the twenties, was $950, now $760; Ed Koehn enamel-and-gold from the twenties, was $2,200, now $1,760; Le Coultre 14K-gold back-wind back-set, was $3,000, now $2,400. For women: thirties 14K-gold Bucherer with seventeen jewels, was $800, now $640; thirties Lassalle marcasite watch with marcasite bracelet, was $750, now $600; tiny gold Cartier back-wind back-set watch from the thirties, with original matching bracelet, was $5,000, now $4,000; and more. Also, classic pocket watches, were $275–$1,200, now $220–$960. A.E., M.C., V., checks accepted; exchanges possible. *Time Will Tell, 962 Madison Ave., near 76th St. (861-2663); Mon.–Sat. 10 a.m.–6 p.m.; through 7/23.*

ONE AND ALL

SPORTSWEAR AND FOOTWEAR IS ON SALE here. Items for men come in sizes 28–38 (pants), S–XL (tops), and 7–12 (shoes); women's sizes are 3–16 (pants and tops) and 5–10 (shoes). There is also merchandise for children in sizes 2–14 (clothing) and 8½–13 and 1–6 (shoes). Adult footwear includes: Timberland leather shoes and Sperry Top/Sider leather deck shoes, were $59.99–$119.99, now $49.99–$$110; Reebok leather high-top sneakers for women, were $59.99, now $49.99; men's and women's leather sneakers by Avia, were $49.99–$64.99, now $29.99–$49.99; Reebok for children: Junior Fitness high-tops, were $49.99, now $34.99; Freestyle lows, were $44.99, now $29.99; BB 4600 whites, were $59.99, now $39.99. Avia for children: leather high-top basketball shoes, were $59.99, now $39.99; low white leather sneakers, were $44.99, now $29.99. Sportswear for children: summerwear by Ocean Pacific and Naf Naf, was $39.99–$79.99, now $19.99–$39.99; Blanc Bleu varsity sweaters, were $69.99, now $39.99. Sportswear for adults: two-piece warm-ups by Adidas, were $139, now $69; Naf Naf beachwear, was $39.99–$68, now $29.99–$49.99; Blanc Bleu unisex T-shirts and sweatshirts, now 20 percent off. A.E., M.C. V., checks accepted; exchanges possible. *California Clothing Co., 767 Lexington Ave., near 60th St. (751-0930); Mon.–Wed. 9 a.m.–7 p.m., Thurs. and Fri. till 8 p.m., Sat. 10 a.m.–7:30 p.m., and Sun. 11 a.m.–6 p.m.; while stock lasts.*

WOMEN'S SHOES

SPRING AND SUMMER SHOES AND SANDALS in women's sizes 6–10 M (some styles in 7–9 N) are here at 50 percent off retail prices. Yves Saint Laurent stacked-heel pumps, retail $125, here $62.50; Anne Klein sandals, retail $95–$200, here $47.50–$100; Perry Ellis pumps, spectator and plain, retail $130–$143, here $65–$71.50; Calvin Klein high-heeled and flat sandals, retail $110–$116, here $55–$58; Erica's lizard sandals, retail $122, here $61; Allure pumps in summer colors, retail $96, here $48; Stuart Weitzman pumps, retail $125–$150, here $62.50–$75; Perry Ellis Portfolio fisherman sandals, retail $85, here $42.50. A.E., D.C., M.C., V., checks accepted; all sales final. *Daniel Evans, 1405 Second Ave., near 73rd St. (861-9470); Mon.–Sat. 10 a.m.–7 p.m., Thurs. till 8 p.m., and Sun. noon–6 p.m.; while stock lasts.*

FOR MEN

THIS IMPORTER OFFERS UPTOWN MERchandise at downtown prices. Tropical-wool single- and double-breasted suits made in Italy with hand-tailored details (sizes 36–44S, 36–50R, and 38–50L), here $200–$225; tropical-worsted-wool or wool-gabardine slacks (waist sizes 30–44), here $39; two-piece suits in wool blends with center and side vents, here $129–$159; wool-cashmere overcoats, here $129. Also, sport coats in many fabrics, starting at $89. A.E., M.C., V., checks accepted; all sales final. *Hampshire International, 85 Fifth Ave., near 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5:30 p.m. and Sat. till 3:30 p.m.; while stock lasts.* ■

A Complete Entertainment Guide for Seven Days Beginning

JULY 20

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 8/2: *God Doesn't Believe in Us Anymore; Sante Fe.* #2—7/20–21: *A Canterbury Tale; The Wild Heart (Gone to Earth)*. 7/22–28: "Beyond the Fringe: American Independent Comedies." 7/22–23: *Home Remedy; Stranger Than Paradise.* 7/24: *Home Remedy; The Return of the Secaucus Seven.* 7/25: *Home Remedy; Repo Man.* 7/26: *Home Remedy; Smithereens.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 7/20: *Suddenly!; The Parallax View.* 7/21: *Scarlet Street; The Woman in the Window.* 7/22–23: *Foreign Correspondent; Strangers on a Train; Sabotage.* Suns. through 9/4: "Made in Italy." 7/24: *The Children Are Watching Us; Tomorrow is Too Late.* 7/25: *L'il Abner; Red Garters.* 7/26: *America, America.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 7/19: *Phantasm II.* Opening 7/20: *Die Hard.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*A Taxing Woman.* Late Show: *Mondo New York.* #2—*Tampopo.* Late Show: *Near Dark.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Dead Pool.* #2—*Big Business.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Hairspray.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—Through 7/19: *License to Drive.* Opening 7/20: *Die Hard.* #2—*Red Heat.* #3—Through 7/21: *Short Circuit II.* Opening 7/22: *Caddyshack II.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 7/20: *In a Lonely Place; Dead Reckoning.* 7/21: *Twelve Angry Men; Witness for the Prosecution.* 7/22–23: *Laura; Night and the City.* 7/24: *My Favorite Wife; Unfaithfully Yours.* 7/25: *The Earrings of Madame de...;Le Plaisir.* 7/26: *Lost Horizon; The Bitter Tea of General Yen.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 7/20–21: *Baby Doll; On the Waterfront.* 7/22–23: *Down By Law; Fool for Love.* 7/24: *Saturday Night at the Palace; The Gods Must be Crazy.* Mon. and Tues. through 9/6: "Festival of Warner Bros. Cartoon Classics." 7/25–26: "The Best of Chuck Jones"; "Movie Spoofs."
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Big.* #2—Through 7/19: *Arthur 2 On the Rocks.* Opening 7/20: *Midnight Run.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*The Kitchen Toto.* #2—Through 7/21: *Aria; Light Years.* Beg. 7/22: *A World Apart.* #3—*The Manchurian Candidate.* #4—Through 7/21: *Candy Mountain.* Beg. 7/22: *Patti Rocks.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Phantasm II; Bambi.* #2—Through 7/19: *Big.* Opening 7/20: *Midnight Run.* #3—*Bull Durham.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Who Framed Roger Rabbit.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). Through 7/19: *Big Business.* Opening 7/20: *Die Hard.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590).Wed.–Sat. only. Through 7/26: *His Girl Friday* (1940).
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 7/21: *Willow.* Opening 7/22: *Big Top Pee-Wee.* #2—*Coming to America.* #3—*Coming to America.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Arthur 2 On the Rocks.*
26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Bull Durham.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). Through 7/19: *License to Drive.* Beg. 7/20: *Big.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 7/19: *Big.* Opening 7/20: *Midnight Run.* #2—*The Dead Pool.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Coming to America.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Arthur 2 On the Rocks.* #2—*Die Hard.* #3—*Red Heat.* #4—Through 7/21: *Rambo III.*

Opening 7/22: *Caddyshack II.* #5—*Bull Durham.* #6—*Short Circuit II.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Big Business.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Phantasm II.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 7/21: *The Presidio.* Opening 7/22: *Big Top Pee-Wee.* **EMBASSY 3**—*Bambi.* **EMBASSY 4**—*"Crocodile" Dundee II.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Willow.* #2—Through 7/21: *The Rejuvenator.* Beg. 7/22: *The Presidio.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Bambi.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Who Framed Roger Rabbit.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Bambi.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Last Emperor.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Dead Pool.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). Through 7/21: *Shy People.* Opening 7/22: *Shame.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 7/20: *The Spy Who Came in From the Cold; Seven Days in May.* 7/21–23: *House Boat; To Catch a Thief.* 7/24–25: *Rear Window; Vertigo.* 7/26–27: *The Lady Eve; Sullivan's Travels.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 7/21: *License to Drive.* Opening 7/22: *Caddyshack II.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *A Handful of Dust.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *The Kitchen Toto.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 7/19: *Red Heat.* Opening 7/20: *Midnight Run.* #2—Through 7/19: *Phantasm II.* Opening 7/20: *Midnight Run.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Die Hard.* **CORONET**—*Who Framed Roger Rabbit.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *"Crocodile" Dundee II.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Through 7/21: *A World Apart.* Opening 7/22: *Pascali's Island.* **CINEMA II**—(753-0774). *Big Business.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Coming to America.* #2—*Short Circuit 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Arthur 2 On the Rocks.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 7/21: *The Presidio.* Opening 7/22: *Big Top Pee-Wee.* #2—*Bull Durham.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 7/21: *The Unbearable Lightness of Being.* Opening 7/22: *Mr. North.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A Fish Called Wanda.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 7/21: *License to Drive.* Opening 7/22: *Caddyshack II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 7/19: *Big.* Opening 7/20: *Die Hard.* #2—*Big Business; Bambi.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Coming to America.* #2—*The Dead Pool.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *A Fish Called Wanda.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Boyfriends and Girlfriends.* #2—*Baghdad Cafe.* #3—*Commissar.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Dead Pool.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Big.* #2—*Big Business.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Bull Durham.* #2—*Arthur 2 On the Rocks.* #3—*Short Circuit 2.* #4—Through 7/21: *Coming to America.* Opening 7/22: *Big Top Pee-Wee.* #5—*Coming to America.* #6—*Red Heat.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Bambi.* #2—*"Crocodile" Dundee II.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Who Framed Roger Rabbit.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—Through 7/19: *License to Drive.* Opening 7/20: *Die Hard.* #2—Through 7/19: *Phantasm II.* Opening 7/20: *Midnight Run.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Coming to America.* #2—*Short Circuit 2.* #3—*Phantasm II; The Dead Pool.* #4—*Red Heat.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Bambi; Short Circuit II.* #2—Through 7/19: *Phantasm II.* Opening 7/20: *Die Hard.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Coming to America.* #2—*Phantasm II; Bambi.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets*, dir. Keith Merrill; Daily, Mon.–Sun. at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30. *The Dream is Alive*, dir. Graeme Ferguson, narrrated by Walter Cronkite, with footage of astronauts Frances Scobee, Judith Resnik, and Erwin McNair; Daily 11:30 a.m. and 2:30 p.m. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *The Dream is Alive:* Weds., Fris. and Sats. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $13; nonmembers, $15. Through 7/28: "An Indian Summer," award-winning films from India. 7/21 at 7 and 7/28 at 3: *Holi: The Festival of Fire* (1984), dir. Ketan Mehta, with Sanjeev Gandi. 7/26 at 3 and 7: *Pushpak* (1987), dir. Singeetam Srinivas Rao.

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. Through 8/25: "No Talking: Summer Silent Film Festival." 7/21 at 8: *The Passion of Joan of Arc* (1928), dir. Carl Dreyer. Live Piano accompaniment by Lee Erwin.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 7/26 at 7: *A Boy and His Father Butcher a Deer*, produced by Barbara Rosenthal; *Jan. 10, 1986, Savannah, Georgia*, dir. Barbara Rosenthal; *Spalding Gray: A Life in Progress*, dir. Robby Henson; *The Story of a Painter*, produced by Eric Bender; *Gayil Nalls, Cycles*, produced by Jeff Bieber.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. Through 8/31: "Marcel Pagnol Summer Festival." 7/20 at 12:30, 3:15, 6, and 8:45: *Fanny* (1932), dir. Marc Allégret, written by Pagnol.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. "Funny, Female, and Jewish." Screenings from the National Jewish Archive of Broadcasting. 7/26 at 7:30: "Growing Up Funny," with guests Judy Gold and Jane Stroll, moderated by author Fran Klagsbrun. Through 9/1: "Time and Memory: Video Art and Identity."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). $14, subscription; $5, single admission. Through 7/28: "Summer Film Festival at the Metropolitan Museum of Art: Bette, Billy, and Baseball." "Vintage Davis": 7/26 at 8: *Dark Victory* (1939), dir. Edmund Goulding. "Films of Billy Wilder": 7/20 at 8: *Some Like it Hot* (1959). "Baseball": 7/21 at 8: *Bang the Drum Slowly* (1973), dir. John Hancock.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 8/27: "Saturday Screenings for Children," Sats. at noon and 1:45. 7/23: "Fairy Tale Theatre": *Pinocchio;* "Dennis the Menace." Through 9/15: "The Many Worlds of Carol Burnett." Through 9/10: "Rock Music on Television." Through 7/23: "Inside Pop: The Rock Revolution" and "My Way." 7/26–30: "The South Bank Show: Velvet Underground"; "Video Jukebox," Through 7/20: "Woody Allen: The Television Work."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 9/9: "Saved! A Decade of Preservation: A Tribute to the UCLA Film and Television Archive." 7/21 at 2:30: *The Toll of the Sea* (1922), dir. Chester Franklin; at 6: *Lilliom* (1930), dir. Frank Borzage; *Swing Your Sinners* (1930), a Max Fleischer film. 7/22 at 2:30: *Becky Sharp* (1935), dir. Rouben Marmoulian; at 6: *The Last Outlaw* (1936), dir. Christy Cabanne; *Randy Rides Alone* (1934), dir. Harry Fraser. 7/23 at 2: *Little Women* (1933), dir. George Cukor; at 5: *The Gay Desperado* (1936), dir. Rouben Mamoulian; *Sing a New Song* (1935), an organlogue with Lew White. 7/24 at 2: (See 7/21 at 6); at 5: *History is Made at Night* (1937), dir. Frank Borzage; *Poor Cinderella* (1934), a Max Fleischer cartoon with Betty Boop. 7/25 at 2:30: (See 7/24 at 5); at 6: *La vida nocturna* (1930), dir. James Parrot, with Laurel and Hardy, in Spanish; *Chickens Come Home* (1930), dir. James W. Horne, with Laurel and Hardy, also in Spanish. 7/26 at 2:30: (See 7/22 at 6); at 6: *For Whom the Bell Tolls* (1943), dir. Sam Wood. **The Abby Aldrich Rockefeller Sculpture Garden:** every Fri. and Sat. at 6: SUMMERGARDEN presents a concert series featuring composer John Cage, inludes the film *Entr' acte*, dir. René Clair.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 7/20–21 at 7:30 and 10: *The Manchurian Candidate* (1962, U.S.A.), dir. John Frankenheimer. 7/22 and 7/25 at 8 and 10:15, 7/23 at 5:30, 8, and 10:15, and 7/24 at 3, 5, 7:15, and 9:15: *da* (1988, U.S.A.), dir. Matt Clark. 7/26 at 7:30: "12th Annual Sci-Fi/Horror/Fantasy Film Festival": *The Phantom of the Opera* (1925, U.S.A.), dir. Rupert Julian, with Lon Chaney. 7/26 at 10, 7/27–28 at 8 and 9:45: *Patti Rocks* (1988, U.S.A.), dir. David Burton Morrs.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $4; Through 8/28: "Murder, Mystery, and Mayhem—Crime Films." 7/24 at 2: *Laura* (1944), dir. Otto Preminger.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 7/21: Nightly, except Mons. at 8:20, with a Sat. and Sun. matinee at 3:40: *Loose Connections* (1984), dir. Richard Eyre, with Lindsay Duncan and Stephan Rea. Nightly except Mons. at 5:40: *A Day on the Grand Canal With the Emperor of China* (1988), dir. Philip Haas, with David Hockney; *A Bigger Splash* (1974), dir. Jack Hazan. Nightly except Mons. at 10:10: *Mother Joan of the Angels* (1961), dir. Jerzy Kawalerowicz.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 7/23: "Through the Lens of Black Filmmakers." 7/23 at 2: *The Answer* (1975), dir. Spike Lee; *Place in Time* (1976), dir. Charles Lane.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Saturday Night at the Movies." 7/23 at 8: *Quick Billy*, dir. Bruce Baillie.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 7/21: "The Forbidden Film: A Survey of Controversial Films and TV Programs." 7/21 at 8:15: "Further Resolutions": *Rate it X* (1986), dir. Lucy Winer and Paula de Koenigsberg; a study of sexism in America today.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Coming to America.* #2—*Who Framed Roger Rabbit.* #3—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Die Hard.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Big Business.* #2—*Bull Durham.* #3—*Coming to America.* #4—*Arthur 2 On the Rocks; Who Framed Roger Rabbit.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*License to Drive.* #2—*Coming to America.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*License to Drive.* #2—*Coming to America.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 7/19: *Phantasm II.* Beg. 7/20: *Die Hard.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Who Framed Roger Rabbit.* #2—*The Dead Pool.* #3—Through 7/19: *Big.* Beg. 7/20: *Die Hard.* #4—*Arthur 2 On the Rocks.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 7/19: *Phantasm II.* Beg. 7/20: *Die Hard.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Coming to America.* #2—*Who Framed Roger Rabbit.* #3—*Short Circuit II.* #4—*Phantasm II.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 7/19: *Red Heat.* Beg. 7/20: *Die Hard.* #2—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.* #3—*The Dead Pool.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Dead Pool.* #2—*Willow.* #3—*Big.* #4—*Coming to America.* #5—*Coming to America.* #6—*The Presidio.* #7—*Big Business; Bambi.* #8—*"Crocodile" Dundee II.* #9—*Phantasm II; Short Circuit II.* #10—*Who Framed Roger Rabbit.* #11—*License to Drive.* #12—*Red Heat.* #13—*Arthur 2 On the Rocks.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Who Framed Roger Rabbit.* #2—Through 7/21: *The Presidio.* Beg. 7/22: *Bull Durham.* #3—*Big; Bambi.* #4—*Short Circuit II.* #5—*License to Drive.* #6—Through 7/21: *Big Business.* Beg. 7/22: *Caddyshack II.* #7—Through 7/19: *Bull Durham.* Beg. 7/20: *Die Hard.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Arthur 2 On the Rocks.* #2—*Bull Durham.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Bambi; The Dead Pool.* #2—*License to Drive.* #3—*Who Framed Roger Rabbit.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Big Business; Big.* #2—*Who Framed Roger Rabbit; Bambi.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Dead Pool.* #2—*License to Drive.* #3—*Phantasm II; Coming to America.* #4—*Red Heat.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Coming to America.* #2—*The Dead Pool.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #2—*The Dead Pool.*

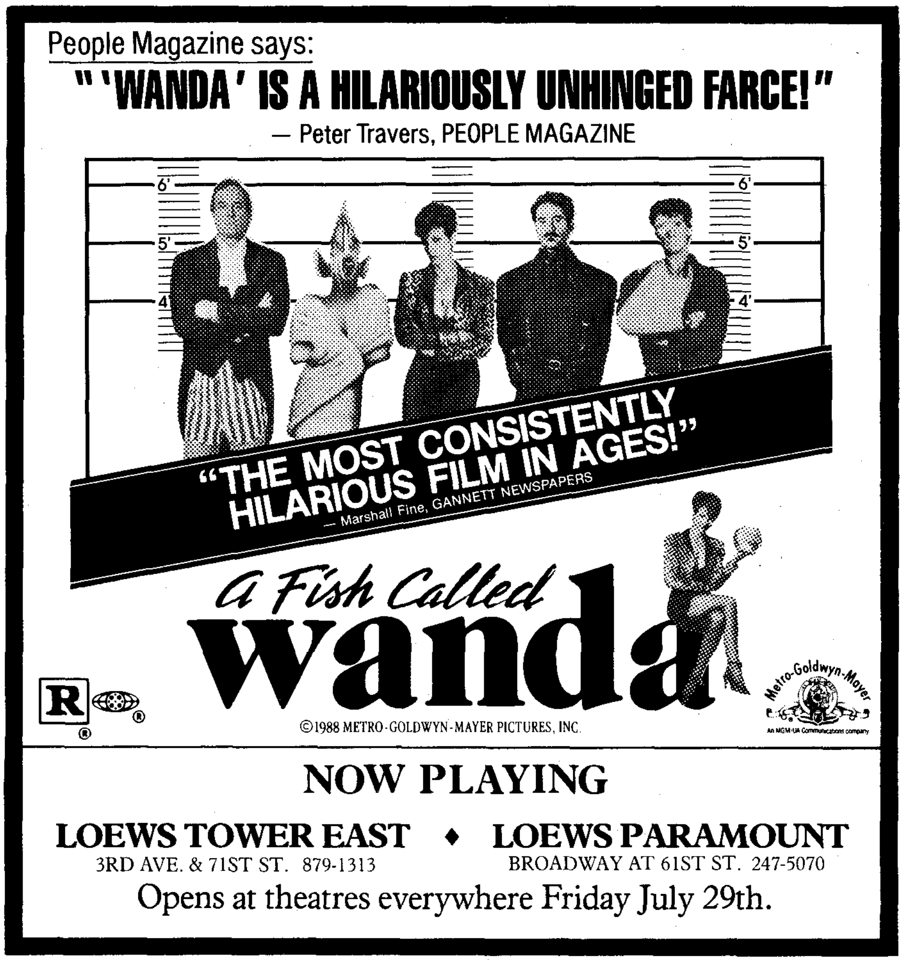
210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Dead Pool.* #2—*Coming to America.* #3—Through 7/19: *Phantasm II; Willow.* Beg. 7/20: *Midnight Run.* #4—Through 7/21: *Arthur 2 On the Rocks.* Beg. 7/22: *Big Top Pee-Wee.* #5—*Red Heat.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Through 7/19: *Coming to America.* Beg. 7/20: *Die Hard.* #2—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #3—*Who Framed Roger Rabbit.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—Through 7/19: *Willow; Bambi.* Beg. 7/20: *Midnight Run.* #2—*Arthur 2 On the Rocks.* #3—Through 7/19: *Big.* Beg. 7/20: *Die Hard.* #4—*Red Heat.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Dead Pool.* #2—*License to Drive.* #3—*Bull Durham.* #4—*Who Framed Roger Rabbit.* #5—*Phantasm II; Bambi.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Short Circuit II.* #2—*Coming to America.*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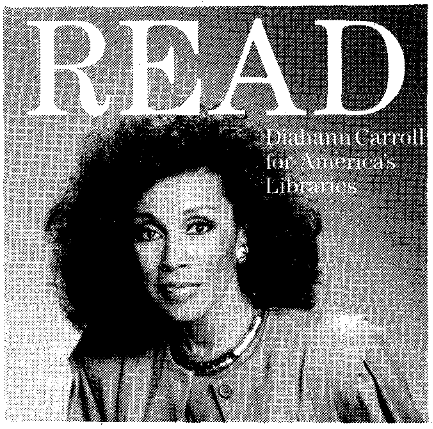
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MOVIES

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*Coming to America.* #3—*Phantasm II.* #4—*Short Circuit II.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Phantasm II.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Dead Pool.* #2—*Arthur 2 On the Rocks.* #3—*Big.* #4—Through 7/19: *Short Circuit II.* Beg. 7/20: *Die Hard.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Arthur 2 On the Rocks.* #2—*Who Framed Roger Rabbit.* #3—*The Dead Pool.* #4—*Coming to America.* #5—Through 7/21: *Who Framed Roger Rabbit.* Beg. 7/22: *Caddyshack II.* #6—*Big.* #7—Through 7/19: *Red Heat.* Beg. 7/20: *Die Hard.* #8—Through 7/21: *Short Circuit II.* Beg. 7/22: *Big Top Pee-Wee.* #9—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Phantasm II; Bambi.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.* #4—*The Dead Pool.* #5—Through 7/19: *Short Circuit II.* Beg. 7/20: *Die Hard.* #6—Through 7/19: *Arthur 2 On the Rocks.* Beg. 7/20: *Midnight Run.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Through 7/19: *Coming to America.* Beg. 7/20: *Midnight Run.* #2—*Bull Durham.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Dead Pool.* #2—*Coming to America.* #3—*Short Circuit II.* #4—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #5—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Arthur 2 On the Rocks.* #2—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #3—*The Dead Pool.* #4—*Coming to America.* #5—Through 7/21: *Short Circuit II.* Beg. 7/22: *Caddyshack II.* #6—Through 7/19: *Big.* Beg. 7/20: *Midnight Run.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Arthur 2 On the Rocks.* #2—*Willow.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Dead Pool.* #2—*Bambi.* #3—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.* #4—Through 7/21: *Short Circuit II.* Beg. 7/22: *Caddyshack II.*

303. CORONA—PLAZA—(639-7722). *Bambi.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Who Framed Roger Rabbit.* #2—*The Dead Pool.* #3—*Coming to America.* #4—*Big.* #5—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #6—Through 7/19: *Bull Durham.* Beg. 7/20: *Midnight Run.* #7—Through 7/21: *Short Circuit II.* Beg. 7/22: *Caddyshack II.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Phantasm II.* #2—*Coming to America.* #3—*Bull Durham.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Coming to America.* #2—*Who Framed Roger Rabbit.* #3—*Big.* #4—Through 7/19: *Phantasm II.* Beg. 7/20: *Die Hard.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Bull Durham.* #2—Through 7/19: *Short Circuit II; Big Business.* Beg. 7/20: *Midnight Run.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*"Crocodile" Dundee II.* #2—*The Presidio.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Who Framed Roger Rabbit.* #2—*Who Framed Roger Rabbit.* #3—Through 7/19: *Bambi.* Beg. 7/20: *Die Hard.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Big.* #2—Through 7/21: *Short Circuit 2.* Beg. 7/22: *Caddyshack II.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Willow.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Arthur 2 On the Rocks.* #2—*The Dead Pool.* #3—*Red Heat.* #4—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Bull Durham.* #2—*The Dead Pool.* #3—*The Presidio.* #4—*Bambi; Big Business.* #5—*License to Drive.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Red Heat.* #2—*Short Circuit II.* #3—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #4—*Who Framed Roger Rabbit.* #5—*Coming to America.* #6—Through 7/19: *Coming to America.* Beg. 7/20: *Die Hard.* #7—*Big.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Who Framed Roger Rabbit.* #2—Through 7/21: *License to Drive.* Beg. 7/22: *Caddyshack II.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 7/19: *Phantasm II.* Beg. 7/20: *Die Hard.* #2—*The Dead Pool.* #3—*Short Circuit II.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 7/21: *Big Business.* Beg. 7/22: *Big Top Pee-Wee.* #2—Through 7/19: *Bull Durham.* Beg. 7/20: *Midnight Run.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Who Framed Roger Rabbit.* #2—*The Dead Pool.* #3—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Coming to America.* #2—*Phantasm II.*

320. REGO PARK—DRAKE—(457-4002). Through 7/21: *The Great Outdoors.* Beg. 7/22: *Willow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #2—*Who Framed Roger Rabbit.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bull Durham.* #2—*Who Framed Roger Rabbit.*

401. NEW DORP—HYLAN—(351-6601). #1—*Arthur 2 On the Rocks.* #2—*Big.*

402. NEW DORP—LANE—(351-2110). *Who Framed Roger Rabbit.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #2—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Who Framed Roger Rabbit.* #2—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #3—*Big.* #4—*Coming to America.* #5—Through 7/19: *Coming to America.* Beg. 7/20: *Midnight Run.* #6—*The Dead Pool.* #7—Through 7/21: *Who Framed Roger Rabbit.* Beg. 7/22: *Caddyshack II.* #8—Through 7/21: *Short Circuit 2.* Beg. 7/22: *Big Top Pee-Wee.* #9—*Red Heat.* #10—*Arthur 2 On the Rocks.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 7/21: *"Crocodile" Dundee II.* Beg. 7/22: *Willow.*

502. BETHPAGE—MID-ISLAND—(796-7500). Program Unavailable.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 7/21: *Who Framed Roger Rabbit.* Beg. 7/22: *Caddyshack II.* #2—*Big.* #3—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #4—*Arthur 2 On the Rocks.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Who Framed Roger Rabbit.* #2—*Big; Bambi.* #3—*Big Business; Phantasm II.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Die Hard.* #2—*Coming to America.* #3—*Big.* #4—*Arthur 2 On the Rocks.* #5—*Who Framed Roger Rabbit.* #6—*Red Heat.* #7—*Phantasm II.* #8—Through 7/19: *Bull Durham.* Beg. 7/20: *Midnight Run.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Coming to America.* #2—*Arthur 2 On the Rocks.* #3—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.*

507. HEWLETT—HEWLETT—(791-6768). *Big Business; Bambi.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 7/21: *"Crocodile" Dundee II.* Beg. 7/22: *Big Business.* #2—Through 7/21: *Red Heat.* Beg. 7/22: *Short Circuit II.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Coming to America.* #2—Through 7/21: *License to Drive.* Beg. 7/22: *Big Top Pee-Wee.* #3—*Bambi; Who Framed Roger Rabbit.* #4—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #5—*The Dead Pool.* #6—*Bull Durham.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Dead Pool.* #2—*Phantasm II.* #3—*Coming to America.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*The Presidio.* #2—*"Crocodile" Dundee II.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Short Circuit 2.* #2—*Bull Durham.* #3—*Phantasm II.* #4—*Coming to America.* #5—*Willow.* #6—*Bambi; Big Business.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Bambi.* Through 7/21: *Red Heat.* Beg. 7/22: *The Great Outdoors.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Big.* #2—*Bull Durham.* #3—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Die Hard.* #4—Through 7/21: *License to Drive.* Beg. 7/22: *Caddyshack II.*

515. MALVERNE—TWIN—(599-6966). #1—Through 7/21: *"Crocodile" Dundee II.* Beg. 7/22: *Big Business.* #2—*The Presidio.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Big Business.* #2—*Big.* #3—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Die Hard.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 7/19: *Phantasm II.* Beg. 7/20: *Die Hard.* #2—*Bambi.* #3—*Arthur 2 On the Rocks.* #4—Through 7/19: *Short Circuit II.* Beg. 7/20: *Midnight Run.* #5—*The Dead Pool.* #6—*Big.* #7—Through 7/21: *License to Drive.* Beg. 7/22: *Big Top Pee-Wee.* #8—Through 7/21: *Big Business.* Beg. 7/22: *Caddyshack II.* #9—*Who Framed Roger Rabbit.*

518. MASSAPEQUA—PEQUA—(799-6464). *Coming to America.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Big Business.* #2—*Big.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Dead Pool.* #2—*Arthur 2 On the Rocks.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Red Heat.* #2—*Willow.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Dead Pool.* #2—*Who Framed Roger Rabbit; Willow.* #3—*Bambi.* #4—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.* #5—*Arthur 2 On the Rocks; Phantasm II.*

524. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—Through 7/19: *Arthur 2 On the Rocks.* Beg. 7/20: *Midnight Run.* #2—*Who Framed Roger Rabbit.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Bull Durham.* #2—*Babette's Feast.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Die Hard.* #2—*Big.* #3—Through 7/21: *Big Business.* Beg. 7/22: *Caddyshack II.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Arthur 2 On the Rocks.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Rambo III; Bambi.* #2—*"Crocodile" Dundee II.* #3—*The Presidio.* #4—*Red Heat.* #5—*Coming to America.* #6—*Coming to America.* #7—*Poltergeist III.* #8—*Big Business.* #9—*Bull Durham.* #10—*Big.* #11—*The Great Outdoors.* #12—*Willow; The Dead Pool.* #13—*Short Circuit 2.*

531. WANTAGH—WANTAGH—(781-6969). *The Great Outdoors.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Dead Pool.* #2—*Coming to America.* #3—Through 7/19: *Short Circuit II.* Beg. 7/20: *Die Hard.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*License to Drive.* #2—*Who Framed Roger Rabbit.* #3—*Who Framed Roger Rabbit.* #4—*Arthur 2 On the Rocks.* 5—Through 7/19: *Phantasm II.* Beg. 7/20: *Arthur 2 On the Rocks.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Baghdad Cafe.* #2—*Big.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Big.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #2—*Big Business.* #3—Through 7/21: *The Presidio.* Beg. 7/22: *Big Top Pee-Wee.*

602. BAY SHORE—CINEMA—(665-1722). *The Dead Pool.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Coming to America.* #2—*Arthur 2 On the Rocks.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #2—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Midnight Run.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Big Business; Bambi.* #2—*Big.* #3—*The Great Outdoors.* #4—*Willow.* #5—*The Dead Pool.* #6—*Short Circuit II.* #7—*Coming to America.* #8—*Coming to America.* #9—*Red Heat.* #10—*Bull Durham; Arthur 2 On the Rocks.* #11—*Who Framed Roger Rabbit.* #12—*Phantasm II; License to Drive.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Dead Pool.* #2—*Willow.* #3—*Coming to America.* #4—*License to Drive.* #5—*Short Circuit II.* #6—*Phantasm II.* #7—*Arthur 2 On the Rocks.* #8—*"Crocodile" Dundee II.* #9—*Who Framed Roger Rabbit.* #10—*Big.* #11—*Bull Durham; Bambi.* #12—*Red Heat; Big Business.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Who Framed Roger Rabbit.* #2—*Coming to America.* #3—*The Dead Pool.* #4—*Arthur 2 On the Rocks.* #5—*Big.* #6—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.* #7—Through 7/19: *Short Circuit II.* Beg. 7/20: *Die Hard.* #8—Program Unavailable.

611. CORAM—PINE—(698-6442). #1—*"Crocodile" Dundee II.* #2—*The Presidio.* #3—*Willow.* #4—*Red Heat.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Arthur 2 On the Rocks.* #4—Beg. 7/20: *Short Circuit II.* Through 7/21: *Big Top Pee-Wee.* #5—Through 7/19: *Red Heat.* Beg. 7/20: *Die Hard.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Coming to America.* #2—*Big Business; Bambi.*

615. GREENPORT—GREENPORT—(477-0500). Through 7/21: *Willow.* Beg. 7/22: *The Presidio.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Big.* #2—*Bull Durham.* #3—*Who Framed Roger Rabbit.* #4—Through 7/19: *Arthur 2 On the Rocks.* Beg. 7/20: *Midnight Run.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Coming to America.*

618. ISLIP—ISLIP—(581-5200). #1—*License to Drive.* #2—*Who Framed Roger Rabbit.* #3—*Bambi; Phantasm II.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Big.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 7/21: *The Great Outdoors.* Beg. 7/22: *Willow.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Midnight Run.* #2—Through 7/19: *Coming to America.* Beg. 7/20: *Die Hard.* #3—*Bull Durham; Red Heat.* #4—*Big; Phantasm II.* #5—*Bambi; Arthur 2 On the Rocks.* #6—*Who Framed Roger Rabbit.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 7/21: *The Great Outdoors.* Beg. 7/22: *Willow.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Red Heat.* #2—*License to Drive.* #3—Through 7/21: *License to Drive.* Beg. 7/22: *Big Top Pee-Wee.* #4—*Big.* #5—*Arthur 2 On the Rocks.* #6—*Bambi.* #7—*Who Framed Roger Rabbit.* #8—Through 7/21: *Who Framed Roger Rabbit.* Beg. 7/22: *Caddyshack II.* #9—*The Dead Pool.* #10—*Big Business.* #11—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #12—Through 7/21: *Short Circuit II.* Beg. 7/20: *Die Hard.* #13—*Coming to America.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 7/21: *The Great Outdoors.* Beg. 7/22: *Short Circuit II.* #2—*Willow.* #3—Through 7/21: *The Presidio.* Beg. 7/22: *Red Heat.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Bambi; The Dead Pool.* **WEST—***Bull Durham.*

628. ROCKY POINT—DRIVE—IN—(744-8900) Through 7/21: *License to Drive.* Beg. 7/22: *Big Top Pee-Wee.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 7/21: *da.* Beg. 7/22: *Au Revoir Les Enfants. (Good-Bye, Children.)*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 7/19: *Coming to America.* Beg. 7/20: *Die Hard.* #2—*Big.* #3—Through 7/19: *Arthur 2 On the Rocks.* Beg. 7/20: *Midnight Run.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Big.* #2—*Coming to America.* #3—Through 7/21: *License to Drive.* Beg. 7/22: *Caddyshack II.* #4—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #5—*The Dead Pool.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Short Circuit 2.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Bambi; Red Heat.* #2—*Bull Durham.*

637. SHIRLEY—DRIVE-IN—(281-5444) Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Arthur 2 On the Rocks.* #2—*Coming to America.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Who Framed Roger Rabbit.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Big.* #2—*Coming to America.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 7/21: *Short Circuit 2.* Beg. 7/22: *Caddyshack II.* #2—*Bambi.* #3—*Red Heat.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Bull Durham.* #2—*Who Framed Roger Rabbit.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Phantasm II.* #2—*Coming to America.* #3—*Big.* #4—*Arthur 2 On the Rocks.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Big.* #2—*Big Business; Bambi.* #3—*Who Framed Roger Rabbit.* #4—*Short Circuit 2.* #5—*License to Drive.* #6—*Arthur 2 On the Rocks.* #7—*Coming to America.* #8—*Bull Durham.* #9—*The Dead Pool.* #10—*Red Heat.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Dead Pool.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #4—*Arthur 2 On the Rocks.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.* #2—Through 7/21: *Phantasm II.* Beg. 7/22: *Big Top Pee-Wee.* #3—*Bull Durham; Bambi.* #4—Through 7/21: *Arthur 2 On the Rocks.* Beg. 7/22: *License to Drive.* #5—*Who Framed Roger Rabbit.*

710. MOUNT VERNON—PARKWAY—(664-3311). *"Crocodile" Dundee II.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Coming to America.* #2—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Bull Durham; Bambi.* #2—*Arthur 2 On the Rocks.* #3—Through 7/19: *Short Circuit II.* Beg. 7/20: *Midnight Run.* #4—*Big; "Crocodile" Dundee II.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*License to Drive.* #2—*Coming to America.* #3—*Big Business.* #4—*The Dead Pool.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 7/21: *Big Business.* Beg. 7/22: *Midnight Run.*

718. RYE—RYE RIDGE—(939-8177). #1—*Coming to America.* #2—Through 7/21: *Babette's Feast.* Beg. 7/22: *Bambi.*

719. SCARSDALE—FINE ARTS—(723-6699). *da.*

720. SCARSDALE—PLAZA—(725-0078). Through 7/21: *"Crocodile" Dundee II.* Beg. 7/22: *Willow.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Red Heat; Bambi.* #2—*"Crocodile" Dundee II.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Willow; The Presidio.* #2—*Big Business.* #3—*License to Drive.* #4—*The Dead Pool.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Coming to America.* #4—*Arthur 2 On the Rocks.* #5—Through 7/19: *Bull Durham.* Beg. 7/20: *Midnight Run.* #6—Through 7/19: *Phantasm II.* Beg. 7/20: *Die Hard.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Coming to America.* #2—*Phantasm II; The Dead Pool.* #3—*Short Circuit 2.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Big.* #2—Through 7/21: *Short Circuit II.* Beg. 7/22: *Caddyshack II.* #3—Through 7/19: *Who Framed Roger Rabbit.* Beg. 7/20: *Die Hard.* #4—*Who Framed Roger Rabbit.* #5—Through 7/19: *Red Heat.* Beg. 7/20: *Midnight Run.* #6—*Arthur 2 On the Rocks.* #7—*Bambi.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*"Crocodile" Dundee II.* #2—Through 7/21: *The Great Outdoors.* Beg. 7/22: *Bull Durham.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*The Dead Pool.* #2—*Bull Durham.* #3—*The Great Outdoors.* #4—*Phantasm II.* #5—*Big Business.*

755. NEW CITY—TOWN—(634-5100). #1—*Coming to America.* #2—*License to Drive.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Big.* #2—*Arthur 2 On the Rocks.*

757. NYACK—CINEMA EAST—(358-6631). *Who Framed Roger Rabbit.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Short Circuit 2.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Bull Durham.* #2—*Short Circuit 2.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Dead Pool.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Willow.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Coming to America.* #2—*The Dead Pool.*

763. STONY POINT—9 W—(942-0303). *Bull Durham.*

764. SUFFERN—LAFAYETTE—(357-6030). *Bambi; Big Business.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Big Business.* #2—*Bull Durham.*

801. DANBURY—CINE—(743-2200). #1—*Coming to America.* #2—*Arthur 2 On the Rocks.* #3—*Bambi.*

802. DANBURY—CINEMA—(748-2923). #1—*Big.* #2—*Who Framed Roger Rabbit.*

803. DANBURY—PALACE—(748-7496). #1—*License to Drive.* #2—*Short Circuit 2.* #3—*The Dead Pool.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Red Heat.* #2—*Rambo III.*

806. FAIRFIELD—COUNTY—(334-1411). *Big Business.*

807. GREENWICH—CINEMA—(869-6030). #1—*Big Business.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*Who Framed Roger Rabbit.* #2—*Big Business; Arthur 2 On the Rocks.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Who Framed Roger Rabbit.* #2—*Arthur 2 On the Rocks.*

810. NORWALK—CINEMA—(838-4504). #1—*The Presidio.* #2—*"Crocodile" Dundee II.*

811. NORWALK—NORWALK—(866-9202). *Rambo III.*

812. RIDGEFIELD—CINEMA—(438-3338). *Bambi; Rambo III.*

813. SOUTH NORWALK—SONO—(866-9202). Through 7/21: *Dominick and Eugene.* 7/22–8/4: *Babette's Feast.*

814. SPRINGDALE—STATE—(325-0250). *Willow; The Presidio.*

815. STAMFORD—AVON—(324-9205). #1—*The Dead Pool.* #2—*Bambi; Red Heat.*

816. STAMFORD—CINEMA—(324-3100). #1—*Coming to America.* #2—*Short Circuit 2.* #3—*License to Drive.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Big.* #2—*"Crocodile" Dundee II.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 7/19: *Bambi.* Beg. 7/20: *Die Hard.* #2—*Coming to America.* #3—*Short Circuit II.* #4—*Arthur 2 On the Rocks.* #5—*Who Framed Roger Rabbit.* #6—*The Dead Pool.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Coming to America.* #2—*"Crocodile" Dundee II.* #3—*Arthur 2 On the Rocks.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Big.* #2—*License to Drive.* #3—(227-9619). *Willow.* #4—(226-6666). *Bull Durham.*

821. WESTPORT—POST—(227-0500). *"Crocodile" Dundee II.*

822. WILTON—CINEMA—(762-5678). *Big.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Short Circuit 2.* #2—*Coming to America.* #3—*Arthur 2 On the Rocks.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Coming to America.* #2—*License to Drive.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—Through 7/19: *Phantasm II; Bambi.* Beg. 7/20: *Midnight Run.* #2—*Arthur 2 On the Rocks.* #3—*Red Heat.* #4—*Coming to America.* #5—*The Dead Pool.* #6—*Who Framed Roger Rabbit.* #7—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.* #8—*Short Circuit II.* #9—*Big.*

903. JERSEY CITY—STATE—(653-5200). #1—*Bambi.* #2—*The Dead Pool.* #3—*Who Framed Roger Rabbit.* #4—Through 7/19: *Short Circuit II.* Beg. 7/20: *Midnight Run.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Willow.* #2—*Arthur 2 On the Rocks.* #3—*Phantasm II.* #4—*Bull Durham.* #5—*License to Drive.* #6—*Big.* #7—*Bambi.* #8—*Short Circuit 2.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Coming to America.* #2—*The Dead Pool.* #3—*Red Heat.* #4—*Who Framed Roger Rabbit.* #5—*The Great Outdoors.* #6—*Coming to America.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Great Outdoors; Red Heat.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Dead Pool.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Coming to America.* #2—Through 7/19: *Coming to America.* Beg. 7/20: *Die Hard.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Dead Pool.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Red Heat; Lethal Weapon.* #2—*The Dead Pool; Action Jackson.*

914. LIVINGSTON—COLONY—(992-0800). *Bambi.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Through 7/19: *Big Business.* Beg. 7/20: *Die Hard.*

916. MILLBURN—MILLBURN—(376-0800). #1—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.* #2—*Bull Durham.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #2—*Who Framed Roger Rabbit.* #3—*Big Business.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Red Heat.* #2—*Bambi.* #3—*Bull Durham.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Big Business.* #2—*Bull Durham; Big Business.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Big.* #2—Through 7/19: *Short Circuit II.* Beg. 7/20: *Die Hard.* #3—Through 7/19: *License to Drive.* Beg. 7/20: *Die Hard.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Big.* #2—*Arthur 2 On the Rocks.* #3—*Coming to America.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Red Heat; Bambi.*

931. CRANFORD—CRANFORD—(276-9120). #1—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #2—*Willow.*

932. ELIZABETH—ELMORA—(352-3483). *Bambi; Moonstruck.*

933. LINDEN—QUAD—(925-9787). #1—*Big; "Crocodile" Dundee II.* #2—Through 7/19: *Short Circuit 2.* Beg. 7/20: *Die Hard.* #3—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.* #4—*Big Business; Bambi.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Wings of Desire.*

936. UNION—UNION—(686-4373). #1—*Coming to America.* #2—*Big Business; Bambi.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 7/21: *Short Circuit 2.* Beg. 7/22: *Caddyshack II.* #2—*Who Framed Roger Rabbit.* #3—*Big.*

938. WESTFIELD—TWIN—(654-4720). #1—*Big Business.* #2—*Bull Durham; Bambi.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Coming to America.* #2—Through 7/19: *Bambi.* Beg. 7/20: *Big.*

951. CLOSTER—CLOSTER—(768-8800). Through 7/19: *Bull Durham.* Beg. 7/20: *Die Hard.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Who Framed Roger Rabbit.* #2—*Phantasm II.* #3—*The Dead Pool.* #4—*Bull Durham.*

953. EMERSON—TOWN—(261-1000). #1—*The Dead Pool.* #2—*License to Drive.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Coming to America.* #2—*Short Circuit 2.*

955. FAIRVIEW—TWIN—(941-2424). #1—*License to Drive.* #2—*Coming to America.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Arthur 2 On the Rocks.* #2—*Big.*

958. OAKLAND—TWIN—(337-4478). #1—*Phantasm II; Bambi.* #2—*Arthur 2 On the Rocks.*

959. PARAMUS—CINEMA 35—(845-5070). *"Crocodile" Dundee II.*

961. PARAMUS—BERGEN MALL—(845-4449). *Bambi; Big Business.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Big.* #2—Through 7/19: *Big Business.* Beg. 7/20: *Midnight Run.* #3—*Red Heat.* #4—*Short Circuit II.* #5—*Bull Durham.* #6—*Who Framed Roger Rabbit.* #7—*Coming to America.* #8—*Arthur 2 On the Rocks.* #9—Through 7/19: *Who Framed Roger Rabbit.* Beg. 7/20: *Die Hard.* #10—*Coming to America.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*License to Drive.* #2—*The Dead Pool.* #3—*Phantasm II.*

964. RAMSEY—CINEMA—(825-2090). *Big.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *"Crocodile" Dundee II; Bambi.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Big Business.* #2—*Big.* #3—Through 7/19: *"Crocodile" Dundee II.* Beg. 7/20: *Die Hard.* #4—*License to Drive.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*"Crocodile" Dundee II; Big Business.* #2—*Bull Durham.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Phantasm II.* #2—*License to Drive; Bambi.* #3—*The Dead Pool.*

970. TENAFLY—CINEMA 4—(871-8889). #1—Through 7/19: *License to Drive.* Beg. 7/20: *Midnight Run.* #2—Through 7/19: *Big.* Beg. 7/20: *Bull Durham; Bambi.* #3—*Who Framed Roger Rabbit.* #4—*Big Business.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Coming to America.* #2—*Bull Durham.* #3—Through 7/19: *Phantasm II.* Beg. 7/20: *Midnight Run.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Arthur 2 On the Rocks.* #2—*Who Framed Roger Rabbit.* #3—Through 7/21: *Big Business.* Beg. 7/22: *Caddyshack II.* #4—Through 7/19: *Big.* Beg. 7/20: *Die Hard.*

BRIEF
M O V I E
REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **11**

ARTHUR 2: ON THE ROCKS—(1 hr. 53 min.; 1988) When Arthur is sued by his ex-fianceé's father, he looses his riches and is forced to work for a living. With Dudley Moore, Liza Minnelli, and John Gielgud. Screenplay by Andy Breckman. Dir. Bud Yorkin. PG. **10, 25, 33, 61, 85, 101, 106, 112, 203, 210, 213, 218, 219, 220, 300, 301, 312, 401, 406, 503, 505, 506, 517, 520, 523, 524, 528, 533, 603, 606, 608, 610, 612, 616, 621, 625, 631, 638, 705, 706, 708, 709, 714, 723, 724, 756, 801, 808, 809, 818, 819, 900, 902, 904, 921, 956, 958, 962, 972**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **45, 630**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82, 526, 718, 813**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. With expert supporting performances by Robert Loggia and John Heard. (6/13/88) PG. **10, 20, 30, 31, 48, 66, 84, 106, 112, 206, 213, 218, 219, 300, 304, 306, 310, 314, 401, 406, 503, 505, 514, 516, 517, 519, 527, 530, 534, 600, 606, 608, 610, 612, 616, 619, 625, 631, 634, 700, 705, 706, 708, 723, 724, 756, 802, 817, 820, 822, 902, 904, 920, 921, 937, 950, 956, 962, 964, 967, 970**

BIG BUSINESS—(1 hr. 49 min.; 1988) In this latest formula comedy from the Disney formula-comedy factory, Lily Tomlin and Bette Midler play two pairs of identical twin sisters who get mixed up at birth. If this sounds complicated, that's because it is—through much of the movie you expend your energy just figuring out which sister you are looking at. This is not the fault of the actresses, who are both wonderful in each of their two parts. Midler is especially funny as a bored country girl who comes to New York and receives each bauble of luxury—a room at the Plaza, a new dress, a kiss from a handsome man—with a small shiver of ecstasy. Director Jim Abrahams has talent, but he seems to want to make only gimmick movies. He's like a man who juggles four balls in the air because he's afraid that if he plays with one ball, he'll drop it. With Michele Placidio and Fred Ward. (6/20/88) PG. **5, 22, 34, 55, 66, 84, 101, 112, 200, 206, 307, 313, 317, 504, 507, 508, 512, 515, 516, 517, 519, 527, 530, 601, 606, 608, 613, 625, 706, 715, 716, 722, 753, 764, 800, 806, 807, 808, 915, 917, 919, 919, 933, 936, 938, 961, 962, 967, 970, 972**

BIG TOP PEE-WEE—(1 hr. 30 min.; 1988) Pee-Wee's back as a farmer who falls in love with the star of a traveling circus. With Pee-Wee Herman, Kris Kristofferson, and Susan Tyrrell. Screenplay by Paul Reubens and George McGrath. Dir. Randal Kleiser. PG. **24, 36, 62, 85, 210, 219, 317, 406, 509, 517, 601, 612, 625, 628, 709**

BOYFRIENDS AND GIRLFRIENDS—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Reviewed in this issue. PG. **81**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis, Kevin Costner, a long-time minor league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **20, 26, 33, 62, 85, 101, 200, 200, 203, 214, 221, 304, 305, 313, 317, 400, 505, 509, 512, 514, 526, 530, 606, 608, 616, 621, 627, 636, 703, 706, 709, 714, 723, 725, 753, 759, 763, 800, 807, 820, 904, 916, 918, 919, 938, 951, 952, 962, 968, 970, 971**

CADDYSHACK II—(1 hr. 43 min.; 1988) When a self-made millionaire tries to join a snooty country club to please his upwardly-mobile daughter, he has several run-ins with the blueblood members. With Jackie Mason, Chevy Chase, and Dyan Cannon. Written by Harold Ramis and Peter Torokvei. Dir. Allan Arkush. PG. **7, 33, 49, 65, 200, 219, 300, 302, 304, 310, 315, 406, 503, 514, 517, 527, 625, 634, 702, 724, 937, 972**

CANDY MOUNTAIN—(1 hr. 31 min.; 1988) An aspiring musician searches for a legendary guitar craftsman, hoping to find fame and fortune along the way. With Kevin O'Connor and Tom Waits. Written by Rudy Wurlitzer. Dir. Robert Frank and Wurlitzer. R. **11**

COMING TO AMERICA—(1 hr. 55 min.; 1988) Reviewed in this issue. R. **24, 24, 32, 60, 67, 85, 85, 90, 92, 100, Read 101, 101, 102, 103, 108, 112, 112, 207, 208, 210, 211, 211, 215, 216, 216, 217, 219, 220, 221, 222, 300, 304, 305, 306, 314, 314, 319, 406, 406, 505, 506, 509, 510, 512, 518, 530, 530, 532, 603, 606, 606, 608, 610, 613, 617, 621, 625, 631, 634, 635, 638, 700, 705, 706, 711, 715, 718, 723, 724, 755, 762, 801, 816, 818, 819, 900, 901, 902, 905, 905, 911, 911, 921, 936, 950, 954, 955, 962, 962, 971**

COMMISSAR—(1 hr. 50 min.; 1967) In Russian, Eng. subtitles. When a female officer in the Red Army becomes pregnant, the only family in town that will billet her is Jewish, and they slowly overcome cultural and religious barriers to develop an understanding of one another. With Rolan Bykov and Nonna Mordukova. Written and directed by Alexander Askoldov. **81**

"CROCODILE" DUNDEE II—(1 hr. 30 min.; 1988) He's back, conjuring bats in the outback and outwitting sophisticates in New York, as synthetic as ever (Paul Hogan was a TV personality in Australia before hitting it big), but pleasing enough. In this one Linda Kozlowski's Susan gets kidnapped by a vile Colombian drug lord; Mick frees her and takes her to Australia. When the Colombian and his henchmen follow, Mick and Susan disappear into the bush, where Mick plays mean bushman tricks on the drug boys. The plot is rather like that of a TV movie, but the movie soaks up your time. (6/6/88) PG. **36, 54, 87, 112, 308, 501, 508, 511, 515, 530, 608, 611, 710, 714, 720, 721, 725, 810, 817, 819, 821, 933, 959, 966, 967, 968**

THE DEAD POOL—(1 hr. 50 min.; 1988) Reviewed in this issue. R. **5, 31, 44, 67, 83, 90, 106, 111, 112,**

204, 207, 208, 209, 210, 214, 218, 219, 220, 222, 300, 302, 304, 312, 313, 316, 318, 406, 509, 510, 517, 520, 523, 530, 532, 602, 606, 608, 610, 625, 627, 634, 706, 707, 715, 722, 724, 753, 760, 762, 803, 815, 818, 902, 903, 905, 910, 912, 913, 952, 953, 963, 969

DIE HARD—(2 hr. 7 min.; 1988) A New York detective becomes the only hope for a group of hostages trapped in a Los Angeles high rise that is being held by terrorists. With Bruce Willis, Alan Rickman, and Bonnie Bedelia. Screenplay by Jeb Stuart and Steven E. de Souza. Dir. John McTiernan. R. **3, 7, 22, 33, 53, 66, 89, 91, 100, 104, 106, 107, 111, 200, 209, 211, 213, 218, 219, 220, 222, 300, 304, 306, 309, 314, 316, 318, 404, 406, 503, 505, 514, 516, 517, 527, 532, 600, 604, 610, 612, 621, 625, 631, 633, 637, 708, 723, 724, 818, 902, 911, 915, 920, 920, 933, 951, 962, 967, 972**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers.* Curtis and Kline caper amusingly but the British are generally more skilled—especially Maria Aitken as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. (7/18/88) **64, 80**

GOD DOESN'T BELIEVE IN US ANYMORE—(1 hr. 50 min.; 1981) Part one of the "Where to and Back" trilogy, the morning after Crystal Night in Vienna, a young boy flees Austria, traveling through a psychologically-ravaged Europe. With Johannes Silberschneider. Written by Georg Stefan Troller. Dir. Axel Corti. **1**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **6**

A HANDFUL OF DUST—(1 hr. 57 min.; 1988) Lavish but muffled, buckram-bound adaptation of Evelyn Waugh's masterly 1934 novel. Charles Sturridge, the director (earlier he did *Brideshead Revisited* for television), doesn't seem to have realized that Waugh was a satirist. He treats this savage story of the disintegration of an upper-class marriage very blandly, in the clipped, stolidly cautious style of underplaying and stage-set realism familiar from quality British-TV exports. James Wilby, as Tony Last, Waugh's noble but dim country-gentleman hero, has a lost look in his eyes that can be touching, but Wilby makes too great a demand on our tolerance. Kristin Scott Thomas as his straying wife Brenda has an enchanting smile but she is too gentle. Sturridge has retreated into false respect for masterly conceived characters—he turns Evelyn Waugh into a humanist. The result is that certain bizarre happenings and remarks in the movie seem at odds with the somberly luxurious tone. Waugh's vicious wit winds up wrecking the complacent surface. With Rupert Graves as Brenda's insipid society lover, Anjelica Huston as a blunt American aviatrix, and Alec Guinness as the sinister madman who forces Tony to read Dickens to him deep in the Brazilian jungle. Tim Sullivan and Derek Granger worked with Sturridge on the adaptation. (7/18/88) PG. **50**

THE KITCHEN TOTO—(1 hr. 36 min.; 1988) A young black boy is caught between the loyalty he feels for the British family he works for and the growing Independence Movement in 1950 Kenya. With Bob Peck, Edwin Mahinda, and Phyllis Logan. Written and directed by Harry Hook. PG-13. **11, 51**

LICENSE TO DRIVE—(1 hr. 30 min.; 1988) Two teenage boys hope that excitement and beautiful women will come their way once they get their driver's licenses. With Corey Haim, Corey Feldman, and Carol Kane. Screenplay by Neil Tolkin. Dir. Greg Beeman. PG-13. **7, 30, 49, 65, 89, 102, 103, 112, 200, 204, 207, 209, 214, 219, 222, 300, 302, 304, 313, 315, 318, 404, 406, 503, 506, 509, 514, 517, 523, 533, 604, 606, 608, 610, 618, 625, 625, 628, 633, 637, 706, 709, 715, 722, 755, 803, 816, 820, 901, 902, 904, 916, 920, 953, 955, 963, 967, 969, 970**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. **11**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) A bounty hunter, out to make one last big capture before retiring, sets out to find an ex-mob accountant. With Robert De Niro and Charles Grodin. Written by George Gallo. Dir. Martin Brest. R. **10, 20, 31, 52, 52, 89, 210, 211, 213, 219, 220, 221, 222, 300, 302, 307, 312, 314, 317, 322, 404, 406, 505, 506, 509, 517, 523, 524, 601, 604, 610, 616, 621, 625, 631, 634, 709, 711, 714, 716, 723, 724, 902, 903, 916, 917, 931, 933, 962, 970, 971**

MR. NORTH—(1 hr. 32 min.; 1988) The comical story of a whimsical but down-on-his-luck young man who runs afoul of the rich residents of a wealthy New England town. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Dir. Danny Huston. PG. **63**

PASCALI'S ISLAND—(1 hr. 41 min.; 1988) Three international expatriates meet on an isolated Greek island and become involved in a dangerous plot in the days before World War I. With Ben Kingsley, Charles Dance, and Helen Mirren. Written and directed by James Dearden. PG-13. **55**

PHANTASM II—(1 hr. 37 min.; 1988) The deadly mortician who terrorizes people with silver spheres returns to wreak havoc. With James Le Gros, Reggie Bannister, and Angus Scrimm. Written and directed by Don Coscarelli. R. **3, 20, 35, 52, 89, 90, 91, 92, 104, 107, 108, 112, 207, 210, 211, 214, 216, 217, 220, 222, 305, 306, 314, 316, 319, 322, 404, 504, 505, 509, 510, 512, 517, 523, 533, 601, 606, 608, 618, 621, 625, 634, 705, 709, 711, 723, 724, 753, 902, 904, 917, 931, 933, 952, 958, 963, 969, 971**

THE PRESIDIO—(1 hr. 56 min.; 1988) When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve the murder. With Sean Connery, Mark Harmon, and Meg Ryan. Screenplay by Larry Ferguson. Dir. Peter Hyams. R. **36, 37, 62, 112, 200, 308, 313, 511, 601, 530, 601, 611, 615, 722, 810, 814**

RAMBO III—(1 hr. 41 min.; 1988) The topless hunter returns, blowing away the Red Army in Afghanistan with his bow and exploding arrows. It's nuts, stupid, and insulting (apparently the mujaheddin need a well-built American to defeat the Soviets) but this one is also exciting, largely because the director, Peter Macdonald, a former second-unit man, is good at running extras through explosions. This kind of moviemaking is more like engineering than art, and Macdonald is at least a good engineer. Stallone is as nasal as before—in his long hair he looks like a melancholy Commanche. With Richard Crenna, and a variety of shrewd Israeli and Greek actors impersonating Afghans. Shot in Israel, near the Dead Sea, and in Arizona. (6/6/88) R. **33, 530, 805, 811, 812**

RED HEAT—(1 hr. 46 min.; 1988) Buddy-buddy cop movie, *glasnost* division, starring Arnold Schwarzenegger as the square-browed Soviet detective chasing a Russian drug smuggler to Chicago, and James Belushi as the local screw-up who becomes his partner. The two men—a bear and a waterbug—are funny together in all the obvious ways. Plenty of summer-boombox violence and some objectionable reactionary stuff about how the police are better off in Russia, where they needn't respect the rights of prisoners. Now that Russians have the freedom to criticize their own country, is there any reason for Americans to say that freedom is a drag? Directed by Walter Hill. Written by Harry Kleiner, Troy Kennedy Martin, and Hill. (7/11/88) R. **7, 33, 52, 85, 90, 111, 112, 207, 210, 213, 219, 312, 314, 406, 505, 508, 513, 521, 530, 606, 608, 611, 612, 621, 625, 626, 636, 702, 706, 721, 724, 805, 815, 902, 905, 906, 913, 918, 930, 962**

SHAME—(1 hr. 30 min.; 1988) A woman comes into a desolate Australian town and breaks the conspiracy of violence that is ravaging the inhabitants. With Deborra-Lee Furness. Screenplay by Beverly Blankenship and Michael Brindley. Dir. Steve Jodrell. R. **46**

SHORT CIRCUIT 2—(1 hr. 52 min.; 1988) Number Five comes to the big city to help his friend Ben try to strike it rich in the toy manufacturing business. With Fisher Stevens, Michael McKean, and Cynthia Gibb. Screenplay by S. S. Wilson and Brent Maddock. Dir. Kenneth Johnson. PG. **7, 33, 60, 85, 90, 91, 100, 108, 112, 200, 215, 216, 218, 219, 220, 222, 300, 302, 304, 307, 310, 314, 316, 406, 505, 508, 512, 514, 516, 517, 527, 530, 532, 600, 604, 606, 608, 610, 612, 621, 625, 626, 635, 702, 706, 714, 724, 724, 758, 759, 803, 816, 818, 900, 902, 903, 904, 920, 933, 937, 954, 962**

SHY PEOPLE—(1 hr. 58 min.; 1988) A liberated, free-lance journalist travels, with her troubled teenage daughter, to the bayous of Louisiana to write a story about her husband's relatives who live there. With Barbara Hershey, Jill Clayburgh, and Mare Winningham. Screenplay by Gerard Brach, Andrei Konchalovsky, and Marjorie David. Dir. Konchalovsky. R. **46**

★ **A TAXING WOMAN**—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) **4**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; Juliette Binoche is the provincial waitress, Tereza; and Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and fresh ly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot by Sven Nykvist. (2/15/88) R. **63**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. (5/2/88) R. **43**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11//88) PG. **21, 41, 53, 88, 100, 101, 106, 108, 112, 200, 204, 206, 211. 214, 217, 219, 219, 220, 304, 306, 309, 309, 314, 315, 318, 322, 400, 402, 406, 406, 503, 504, 505, 509, 517, 523, 524, 533, 533, 600, 606, 608, 610, 612, 616, 618, 621, 625, 625, 635, 639, 703, 706, 708, 709, 723, 724, 724, 757, 802, 808, 809, 818, 902, 903, 905, 917, 937, 952, 962, 962, 970, 972**

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer*, and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots *of* it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), *Willow* is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, *Willow*, despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. **24, 37, 112, 210, 213, 301, 311, 320, 501, 512, 521, 523, 530, 606, 608, 611, 615, 620, 623, 626, 720, 722, 761, 814, 820, 904, 931**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

★ **A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo who used herself and her mother as models for the characters. Directed by Chris Menges. (6/20/88) **11, 55**

REVIVALS

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morey. Supervising director David D. Hand. G. **20, 36, 40, 42, 66, 87, 91, 92, 112, 200, 204, 206, 213, 214, 220, 302, 303, 309, 313, 504, 507, 509, 512, 517, 523, 530, 606, 608, 613, 618, 621, 625, 627, 636, 702, 706, 709, 714, 718, 721, 724, 764, 801, 812, 815, 902, 903, 904, 914, 918, 930, 932, 933, 936, 938, 950, 958, 961, 966, 969, 970**

DOWN BY LAW—(1 hr. 47 min.; 1986) Jim Jarmusch's feature is an escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as Grand Illusion for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Songs by Waits; jazz score by Lurie. **9**

FOOL FOR LOVE—(1 hr. 47 min.; 1985) Sam Shepard's play about an egomaniacal stud and his girlfriend was a sensational, furious actors' exercise on stage: They stalked and circled, slamming the walls. For the movie, Shepard and director Robert Altman have emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—they stare through windows and brood—and we're left with an unearned myth resonating as "art." As Eddie, Shepard is remote, impersonal, even put-on; Kim Basinger is a spectacularly beautiful movie slattern, but too genteel. With Harry Dean Stanton. **9**

THE GODS MUST BE CRAZY—(1 hr. 49 min.; 1980) A likable South African comedy that makes friendly jokes about the absurdities of African life. The lives of a tribe of Bushmen—the gentle inhabitants of Botswana's Kalahari Desert—are disrupted when a careless pilot drops a Coke bottle from the sky. Writer-director Jamie Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and keeps the gags coming. **9**

THE LADY EVE—(1 hr. 37 min.; 1941) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **47**

LOST HORIZON (1937)—(2 hr. 12 min.) Frank Capra's adaptation of James Hilton's novel about a group of people who happen on an idyllic civilization hidden in the Himalayas. The fully restored 132-minute version of the film, put together from rediscovered footage, alternate takes, and other materials, was put in release in 1986, the end product of seven years of research. With Ronald Colman, Jane Wyatt, Margo, Sam Jaffe, Edward Everett Horton, Thomas Mitchell, and H. B. Warner. Screenplay by Robert Riskin. **8**

ON THE WATERFRONT—(1 hr. 48 min.; 1954) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **9**

LE PLAISIR—(1 hr. 37 min.; 1954) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon, and Claude Dauphin. **8**

RETURN OF THE SECAUCUS 7—(1 hr. 46 min.; 1980) At a rented summer house in New England, a married couple invite their friends for the weekend, all of them about 30 and veterans of the anti-war movement. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation; the "action" in the film consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. **1**

SABOTAGE—(1 hr. 16 min.; 1936) Terrific British thriller from Hitchcock, based on Conrad's *The Secret Agent*. Beautiful Sylvia Sidney gives an evocative performance as a woman torn by political and familial loyalties. The scene in which a young boy on a bus unknowingly carries a time bomb about to go off is almost unendurable. With Oscar Homolka. **2**

SCARLET STREET—(1 hr. 43 min.; 1946) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails) and finally to murder. Dan Duryea is properly loutish as Bennett's other man. **2**

STRANGER THAN PARADISE—(1 hr. 30 min.; 1984) A hip comedy in austere black and white with scenes consisting of one long stationary shot leading to a blackout. Not much happens—but what does is perfect. John Lurie plays a saturnine young man living in a New York tenement who is as self-assured in his bizarre life-style as the lunch crowd at Le Cirque. Enter his Hungarian cousin (Eszter Balint) and a buddy (Richard Edson), and the movie turns into an oddly touching American road film as the three wander from Cleveland to the motel wasteland of Florida. Dir. Jim Jarmusch. **1**

STRANGERS ON A TRAIN—(1 hr. 41 min.; 1951) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **2**

TO CATCH A THIEF—(1 hr. 37 min.; 1955) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **47**

VERTIGO—(2 hr.; 1958) An elaborate Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex-police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak also plays the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. **47**

WITNESS FOR THE PROSECUTION—(1 hr. 54 min.; 1957) Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power have a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Co-scripted and directed by Billy Wilder. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, July 20

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage—and other disasters; directed by Woodie King, Jr. There are two couples, one the older/"we" generation, the other the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Previews start 7/20 prior to an 8/4 opening. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $27.50 to $37.50; Wednesday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45; through Labor Day, and maybe beyond. **Vivian Beaumont Theater** , Sixty-fifth Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Peter Birkenhead. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8, $27.50 to $40; Saturday at 2, $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery are the present co-stars in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Also featured are Jonathan Hogan and Lou Liberatore. (Lou Liberatore's role will be taken over as of 8/1 by Lonny Price). Monday through Saturday at 8, $27.50 to $37.50, Saturday at 2, $25 to $35, Wednesday at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CANCIONES DE MI PADRE—*Songs of My Father:* Linda Ronstadt stars in *A Romantic Evening in Old Mexico,* a revue of over 20 Mexican mariachi songs and dances performed by Linda and singers, folkloric dancers and mariachi musicians, directed and choreographed by Michael Smuin. Tuesday through Saturday at 8, Sat. at 2; $35 to $45; through 7/30. **Minskoff Theater,** 200 West 45th Street (246-0102). All major credit cards.

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Monday through Friday at 8, Saturday at 2 and 8, $30 to $47.50; Wednesday at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Phylicia Rashad is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Dick Cavett is the narrator, Edmund Lyndeck plays a Mysterious Man (he's also Cinderella's father—got that?); Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87, and is a big award-winner this season. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin,** 302 West 45th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

LONG DAY'S JOURNEY INTO NIGHT—Jason Robards and Colleen Dewhurst in a revival of Eugene O'Neill's drama, directed by Jose Quintero. Featured in the cast are Jamey Sheridan, Campbell Scott, and Jane Macfie. Mon. through Fri. at 8, and Sat. at 2, $15 to $37.50; Sat. at 8 and Wed. at 2, $15 to $35. In rotating repertory with O'Neill's **AH, WILDERNESS!,** starring Robards and Dewhurst, and directed by Arvin Brown. Call theater for specific dates. Both are presented in association with the Yale Repertory Theater at the **Neil Simon Theater,** 250 West 52nd Street (757-8646). All major credit cards.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Getz, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, $29.50 to $37.50, Friday and Saturday at 8, Sat. at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Tim Shew has the starring role as Jean Valjean, and featured in the cast are Norman Large, Maureen Moore, Natalie Toro, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

THE NIGHT OF THE IGUANA—Jane Alexander, Pamela Payton-Wright, Nicolas Surovy, and Maria Tucci star in a revival of Tennessee Williams's 1961 play, produced as part of the First New York International Festival of the Arts. Featured in the cast are Tom Brennan, Mark Damon, Chandra Lee, Christopher Martin, and Marie Geraghty. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $30 for all performances except Saturdays which are $33. **Circle in the Square Theater,** 1633 Broadway (239-6200).

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Featured in the cast are Michael Crawford (the phantom!), and Patti Cohenour (his heart's desire), with Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. With Scott Bakula, Alison Fraser, Deborah Graham, Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $47.50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

THE CRITIC—Author/director Jay Michaels and composer Steven Rosenbaum's musical tells of the public and not-so-public life of a famed New York theater critic. Tuesday through Saturday at 8, Sunday at 3 and 7; $17.50–$20. Real Theater presentation at **Judith Anderson Anderson,** 420 W. 42nd St. (279-4200).

THE DIARY OF A MADMAN—Gogol's classic, an account of the descent of a personality, in 19th century St. Petersburg, through obsession and fantasy into madness, is performed by Drew Dix and directed by Lev Shekhtman. Wednesday through Saturday at 8; through 9/24; $10. **Theater in Action**, 46 Walker Street (431-1317).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **John Houseman Theater,** 450 West 42nd Street (564-8038).●

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday. at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

THE FILM SOCIETY—Jon Robin Baitz's play, set in a South African boys' school, where personal and political morality are in a state of collision; directed by John Tillinger. Featured in the cast are Meg Mundy and Nathan Lane. Monday through Saturday at 8, Saturday at 2; through 8/6. **Second Stage Theater,** 2162 Broadway (873-6103).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Bruce Weitz and Carol Kane are the unsettled couple. Tuesday to Friday at 8, Saturday. at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GEORGE WASHINGTON SLEPT HERE—A revival of the George S. Kaufman-Moss Hart 1940 comedy concerning a dilapidated old country house bought by a naive Manhattanite. Featured in the cast are Michael Tolan, Maria Cellario, Arthur French, Angela Logan, Jamie Lynn O'Brien, Charles Turner, and Helen Marcy. Wednesday thru Saturday at 8, and Saturday and Sunday at 3; $15 to $18; through 8/21. **Apple Corps Theater**, 336 West 20th Street (929-3064).

GUILTY CONSCIENCE—A suspense thriller by Richard Levinson and William Link about a high-voltage criminal lawyer (Steve Weiser) plotting the murder of his wife (Julann Rosa). There's a vindictive mistress (Wendy Parks) in the picture, as well as an ultimate prosecutor (Tom Gebbe). Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; $16 to $19. **South Street Theater,** 424 W. 42nd St. (279-4200).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert E. McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater**, 130 West 44th Sreet (239-6200).

THE GRAND TOUR—A revival of Jerry Herman's 1979 Broadway musical based on *Jacobowski and the Colonel;* directed by Ran Avni. $16 to $19; through 7/24. Call theater for times and dates. **Jewish Repertory Theater**, 344 East Fourteenth Street (505-2667).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15; through August. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday and Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MIRACOLO D'AMORE—Martha Clark's latest presentation, with music by Richard Peaslee, is about relationships attempted and failed, and stresses, like her other works, vocal and instrumental music, movement, drama, and art. Tuesday through Sunday at 8, Saturday and Sunday at 3; $20, except for Friday and Saturday when tickets are $25. **Public/Newman Theater,** 425 Lafayette Street (598-7105).

THE MISTRESS OF THE INN—Tovah Feldshuh has the title role in Carlo Goldoni's comedy, set in 18th-century Florence inside a pensione. The wealthy and independent widow, charming and beautiful, is wooed by three of her guests; directed by Robert Kalfin. Featured in the cast are Edward Zang, Gabriel Barre, Richard Levine, George Ede, and Philip Kerr. Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $20 to $28; 7/20 through 9/25. **Roundabout Theater** 17th Street (420-1883).

MOROCCO—Allan Havis's play, directed by him, depicts an encounter between a Jewish-American architect and a prison warden. Featured in the cast are Sam Freed, George Guidall, and Gordana Rashovich. Tuesday through Friday at 8, Saturday at 5 and 9; Sunday at 3; $18; through 7/31. **WPA Theater,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's hilarious musical adventures of five altruisticly motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tuesday through Thursday at 8, Sunday at 7; $23; Friday at 8, Saturday at 7 & 10, Sunday at 3; $27. **Circle-in-the-Square Theater Downstown,** 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—A gay comedy by John Glines about five young men on Fire Island on Midsummer Eve, directed by Peter Pope. With Eddie Cobb, Hans Tester, Mark Irish, John Speredakos, and Richard Reid. Wednesday through Saturday at 8:30, Sunday at 4 and 8:30; through 9/4; $12.50. The Glines at **Courtyard Playhouse,** 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featuring Warren Manzi (the author), Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

THE RIVALS—Richard Brinsley Sheridan's satire about a man who poses as his own rival to win his beloved's hand. Mrs. Malaprop's on hand in this one. Friday and Saturday at 8, Sunday at 3 and 7:30; through 8/29; $10 and $12. **Westside Theater**, 252 West 81st Street (874-7290).

ROAD—Kevin Bacon stars in Jim Cartwright's play, set in a Lancashire working-class town whose inhabitatants are railing against economic hardships. Included in the cast are Betsy Aidem, Michael Wincott, Gerry Bamman, Jack Wallace, Joan Cusack, and Jayne Haynes. Spectators may follow the action physically, or just sit and watch. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $25; through 9/18. **La MaMa Annex**, 66 East 4th Street (475-7710).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, and Kathy Bates, plus the author. Monday through Saturday at 8, Wednesday and Saturday at 2; $25 to $29.50. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl)*. Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Tandy Cronyn, Ava Haddad, Stephen Pearlman, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, Wednesday at 2, $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

TAMARA—John Krizanc's participatory (and extraordinary) adventure is a play based on two days (1927) in the life of Tamara De Lempicka, and takes place in a lavishly-decorated Italian villa which lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Sat. at 5 and 9, $135; Wednesday at 2, $60. **Seventh Regiment Armory,** Park Avenue and Sixty-sixth Street (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Helena Snow, performing twenty numbers exploring gay and lesbian culture. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 4 and 7; $20. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely determined to give her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7;

$24.50 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $26. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WINE IN MY BLOOD—Musical, by M. A. Comparato and Bennie Martini, about Italian immigrants on Mulberry Street in 1919. Thursday through Saturday at 8, Sunday at 2; $25; through 7/31. Theater Guinevere, at **American Jewish Theater,** 15 West 28th Street (718-296-1059).

THEATER COMPANIES

AMERICAN THEATER EXCHANGE—Robert Brustein's radical transformation of Luigi Pirandello's *Six Characters in Search of an Author;* directed by the author; through 7/26. Alternating with Keith Reddin's *Big Time: Scenes From a Service Economy;* directed by Steven Schachter; with William Converse-Roberts, Cherry Jones, Sandra Shiley, Peter Crombie, Thomas Derrah, and Harry A. Murphy; 7/27 through 30. Presented by The First New York International Festival of the Arts, **Joyce Theater,** 175 Eighth Avenue (242-0800).

FREE SHAKESPEARE IN THE PARK—Gerald Freedman directs the "screwball comedy," *Much Ado About Nothing,* starring Kevin Kline, Blythe Danner, Brian Murray, Jerry Stiller, and Phoebe Cates. This is the 4th production of Papp's 36-play Shakespeare Marathon. Tues. through Sun. at 8. Tickets, one per person, are distributed free at 6:15 at the theater; through 7/24. Next park production, 8/5 through 9/3, is *King John* (whose reign was rich in intrigue and rife with deceit), with Kevin Conway, Moses Gunn, Mariette Hartley, and Joe Morton. **Delacorte Theater,** in Central Park (enter the park at 81st Street and Central Park West, or, on the other side, at 79th Street and Fifth Avenue) (861-7277).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltilloi;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala,* a 1910 zarzuela by Perrin, Palacios, and Vives--in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals .**Gramercy Arts Theater,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY COMPANY—Israel Horovitz's *Line* (now in its 13th year); Wednesday through Sunday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT FACE JULYFEST—Three one-acters in repertory: Lavonne Mueller's *War and Things,* Sean Burke's *Shepherds and Sheep,* and Barbara Wiechmann's *Feeding the Moonfish.* 7/19 through 26; $8. **Nat Horne Theater,** 440 West 42nd Street (279-3100).

THE BROTHERS—Kathleen Collins's play probes the lives of the brothers, their wives and sister, who are talented, middle-class, and detached from social currents swirling about them; directed by Duane Jones. Featured in the cast are Karen Fraction, Mizan Nunes, Marie Thomas, Brenda Denmark, Seret Scott, and Petie Seal.Thursday through Saturday at 8, Sunday at 3: $8; through 7/24. Richard Allen Center for Culture and Art presentation at the **Westbeth Theater Center,** 151 Bank Street (281-2220).

THE CREDITORS— Elizabeth De Charay stars in Strindberg's play, directed by Steven Baker, which tells of the destruction of a marriage by an ex-husband bent on revenge. Featured in the cast are Steven Baker (the director), Robert Wilde, and Wayne North. Thursday through Sunday at 8; $5; through 10/30. **Dramatis Personae Theater,** 25 East Fourth Street (673-4382).

A DOCTORATE IN MURDER!—Steve Rodgers's murder mystery concerns eight college friends who are planning a reunion, but one has acquired new skills to settle old scores. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; $10; 7/22 through 8/6. **Riverwest Theater,** 155 Bank Street (243-0259).

DOROTHY PARKER, A SYMPTOM RECITAL—Linda Lipson stars in this musical, based on the life of Parker and featuring her lyrics; music by Leo Carusone; directed by Andy Hostettler. Thursday through Saturday at 8:15, Sunday at 7; $8; through 7/24. **Theater 22,** 54 West 22nd Street (279-4200).

DOUBLE BILL—Rich Rubin's *Night Life* and *The Guest of Honor,* directed by the author. Wednesday throgh Saturday at 8; $6; 7/20 through 23. **Beckmann Theater,** 314 West 54th Street (581-3044).

THE HOT L BALTIMORE—Revival of Lanford Wilson portrayal of the residents of a seedy hotel coming to terms with the loss of their home; directed by Henry Fonte. Featured in the cast are Barbara Berque, Donnah Welby, Keith Michl, Susan Farwell, Randy Kelly, Howard Thoresen, Julia McLaughlin, Michael Curran, Sally Hamilton, Michael Hill, Pat Squire, and Milton Elliott. Wednesday through Saturday at 8, Sunday at 7; $8; through 7/31. **The Shandol Theater,** 137 West 22nd Street (243-9504).

JIKA—The First New York International Festival of the Arts presents a portrayal of student unrest in South Africa, written and directed by Maishe Maponya. 7/28 through 31 at 7:30; Saturday and Sunday at 3; $8 to $10. **Henry Street Settlement,** 466 Grand Street (598-0400).

MALPRACTICE—Three dark tales about doctors and patients: Si Isenberg's *Yoo Hoo;* Gordon Rayfield's *Fever of Unknown Origin,* and Saul Zachary's *Bimbo;* directed by Neile Weissman, Allen Coulter, and Russell Treyz. Wednesday through Friday at 8, Saturday at 6; 7/20 through 30; FREE! Soupstone Project #9's presentation at **St. Clement's Theater,** 423 West 46th Street (473-7584).

NEW COMEDIES—Ethyl Eichelberger has written and stars stars in this play, based on George S. Kaufman and Moss Hart's *Royal Family* and Corneille's *Nicomedes.* Featured in the cast are Katie Dierlam, Phoebe Legere, Helen Schumacher, Michael Osano, and Gerard Little. Thursdays through Sundays at 9:30; 8/11 through 28; $8. **Performance Space 122,** 150 First Avenue (477-5288).

SEXTET—Ward Morehouse III's farce about a couple who try to get away from it all at a time-sharing co-op in Atlantic City; directed by Fritz Richard; with Annette Hunt. Tues. through Sat. at 8, Sun. at 2; $8; from 8/11. **Raft Theater,** 422 West 42nd Street (279-4200).

SWITCH—Fred Fondren's comedy wherein a prestigious actor goes to bed after an opening night and wakes to discover that he has become the character he was playing; directed by the author. Featured in the cast are Steven Gilbert, Stephen Boker, Melissa Hanson, and Alex Smith. Wednesday through Saturday at 8; through 8/20; $8. **Prometheus Theater,** 239 East Fifth Street (477-8689).

TWELFTH NIGHT—Shakespeare's comedy, directed by H. Ship Pamplin, performed by Gretchen Hopkins, John List, Bobbi Randall, Steve Hollow. Wednesday through Saturday at 8; through 7/30; $8. American Theater of Actors at **Outdoor Theater,** 314 West 54th Street (581-3044).

TYNESIDE—Jean Rowan's play about a 1950s working-class family in the north of England, all of whose traditional values break down in a single day; directed by Tom Prewitt. Featured in the cast are Margaret Kennedy, Peter Christiansen, Chris Polsonetti, Lisa Hershey, and Tom Voth. Friday and Saturday at 8, Sunday at 5; 7/22 through 31; $7. A Story People presentation at the **Fourth Universalist Society,** 4 West 76th Street (695-4376).

WOYZECK—George Buchner's 1836 impressionistic classic, the chilling recounting of one man's journey through insanity; adapted and directed by Dan Tedlie. Featured in the cast are Diana Bober, Vince Monzo, Ricardo Ocasio, Donna Brodie, Alice Palmer, and Tracy Sherman. Wednesday through Friday at 8; through 8/19; $8. An Independent Theater Company presentation at **The House of Candles Theater,** 99 Stanton Street (353-3088).

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For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Works on paper by this American Precisionist; through 7/29. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

BERNARD CHILDS—Twenty-eight engravings executed between 1955-1975; through 7/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

SYLVIA GUIREY—A series of five abstract paintings based on Fragonard's painting, "La Bascule"; through 7/22. McCoy, 19 E. 71st St. (570-2131).

CLAUDE PISSARRO—Paintings and pastels; through 8/31. Kahan, 922 Madison Ave. (744-3511).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922-1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.-Fri. 10-5.

FULVIO TESTA—Forty small-scale watercolors of imaginary landscapes; through 7/29. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

57th Street Area

JOSEPH CORNELL—Collages executed during the sixties; through 9/16. Pace, 32 E. 57th St. (421-3292), Mon.-Fri. 9:30-5:30.

JULIO GONZALEZ—Paintings and drawings from 1900-40; through 8/20. Kent, 41 E. 57th St. (980-9696), Mon.-Fri. 10-5:30.

COLIN GRAY—A new body of work that consists of everyday household objects and tools fabricated by the artist; through 7/29. Siegel, 24 W. 57th St. (586-0605), Tue.-Fri. 10-5.

DAVID HOCKNEY—A survey of drawings from the past twenty years; through 7/29. Emmerich, 41 E. 57th St. (752-0124).

DAVID HOCKNEY—Selected prints; through 7/25. Drake, 50 W. 57th St. (582-5930).

PABLO PICASSO—Paintings and prints from 1950-1973; through 7/30. Krugier, 41 E. 57th St. (755-7288).

East Village

DIANE HAUSE—Figurative paintings on shaped canvases; 7/20-31. Ward-Lawrence, 543 E. 12th St. (533-9530).

SoHo and TriBeCa

GARY BACHMAN—Recent brush and ink drawings; through 7/31. Wolff, 560 Broadway (431-7833).

RICHARD BELLO/TONY LORDI—Body cast ceramic sculptures/Mixed-media replicas of the Empire State Building. Through 8/8. Jack, 138 Prince St. (966-4235).

ELIZABETH GARRITY/SUSAN HAMBLETON—Paintings of architectural interiors and exteriors/Landscape paintings. Through 7/23. Trabia-MacAfee, 54 Greene St. (226-3552).

MARCO DE GUELTZL/JOHN LEWIS—Functional glass objects by both. Through 7/30. Heller, 71 Greene St. (966-5948).

PEGGY HADDEN—Paintings on paper in a series entitled, "Field Collisions"; through 7/30. Stark, 568 Broadway (925-4484).

WANDA KOOP—Large-scale paintings that depict masks and motifs from the Chinese opera; through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

CHARLES MOORE—Fifty drawings by this architect, of projects in California, Berlin, and New Orleans; through 8/12. Protetch, 560 Broadway (966-5454).

REE MORTON—Sketchbooks by this artist who died in 1977, in an exhibition curated by Cynthia Carlson and Allan Schwartzman; through 8/27. Franklin Furnace, 112 Franklin St. (925-4671).

DENNIS OPPENHEIM—Scale models and drawings of his "Olympic Park Project"; through 8/12. Plumb, 81 Greene St. (219-2007).

NINA TALBOT/BARBARA ROTHENBERG—Recent paintings by both. Through 7/31. Ingber, 415 W. Broadway (226-2221).

PAUL THEK—Recent works; through 7/29. Alexander, 59 Wooster St. (925-4338), Mon.-Fr. 10-5.

Other

LAURA FOREMAN/BONNIE LUCAS—34 assemblages based on the nude, using Goya's "Naked Maja" as a prototype/Paintings on paper with themes that explore childhood and domesticity. Through 7/23. Souyun Yi, 249 Centre St. (334-5189).

ADA GILMORE—Woodcuts and watercolors from the 20s and 30s, by this Provincetown printer; through 7/30. Ryan, 452 Columbus Ave. (799-2304).

MALCAH ZELDIS—A retrospective of paintings by this self-taught artist, with themes that explore childhood, religion, and historical events; 7/20-9/9. 80 Washington Square East (998-5747), Mon.-Fri. 11-5.

ELYN ZIMMERMAN/JEAN-PIERRE PERREAULT—Models, drawings, and large-scale photographs of ten public art projects by this artist; through 8/28/Works on paper by a Canadian choreographer; through 7/31. Wave Hill, 675 W. 252nd St., Bronx (549-3200), 10-4:30 daily.

GROUP SHOWS

Madison Avenue and Vicinity

BALI MILLER—49 E. 91st St. (722-2911), Mon.-Fri., 2-6. Works by F. Escher, Hatz, Irons, Jones, Sisto; through 8/17.

CECIL—16 E. 72nd St. (517-3605), Tue.-Fri, 10-6. Paintings and sculpture by Gagnier, Haley, Masback, McCoubrey, Sherk, Uchiyama; through 7/29.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Early works by Beall, Cicero, Crile, Fried, Poor, Resika, Santlofer, Thorne, and other gallery artists; through 7/29.

PRAKAPAS—19 E. 71st St. (737-6066). Works by Graves, Henri, Herbin, Moholy-Nagy, Moore, Parker, Roehl, Rossi, others; through 7/22.

SOLOMON—959 Madison Ave. (737-8200), Mon.-Fri., 10:30-5. Paintings and sculpture by De Kooning, Leger, Warhol, others; through 7/30.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

YORK—21 E. 65th St. (772-9155). 19th- and 20th-century paintings by Chase, Durand, Graham, Hill, Stella, others; through 7/29.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Barth, Nelson, Young; on 8th floor, sculpture and drawings by gallery artists; through 7/30.

CHRISTIE'S—502 Park Ave. (546-1000), Mon.-Fri. 10-5. Porcelain and silver soup tureens from the Campbell Museum Collection; through 7/29.

CLARK—24 W. 57th St. (246-2205). "American Ceramics from 1876 to the Present"; through 7/31.

DE NAGY—41 W. 57th St. (421-3780). Works by Brown, Castoro, Cohen, Forsman, Jarden, Robbin, others; through 7/28.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10-5:30, closed Sat. Works by 20th-century American painters and sculptors; through 8/18.

DRUTT—724 Fifth Ave. (974-7700). Works by gallery artists; through 7/30.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Works by Chin, Cole, Krueger, Kumata; through 8/30.

GOODMAN—41 E. 57th St. (593-3737), Mon.-Fri. 10-6. Works by Botero, Calder, de Kooning, Dubuffet, Leger, Lichtenstein, Miro, Picasso, Rosenquist, others; through 7/30.

GRAND CENTRAL—24 W. 57th St. (867-3344). Paintings by American Impressionists and Post-Impressionists, including Biddle, Gutmann, Potthast, Olsen, Ryder, others; through 7/29. Grand Central, 24 W. 57th St. (867-3344).

HARBOR—24 W. 57th St. (307-6667), Mon.-Fri. 10-6. 19th- and 20th-century prints by Benton, Kent, McBay, Pennell, others; through 7/30.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10-5:30. Works by gallery artists; through 7/29.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Arp, Chadwick, Chia, Meadmore, Nevelson, Paladino, others; through 8/19.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

I.B.M.—Madison Ave. at 56th St. (307-5921). "18th- to 20th-Century European and American Painting and Sculpture: Highlights from the Collection of the Museum of Art, Rhode Island School of Design"; through 9/10.

JACOBSON—50 W. 57th St. (582-4695). "Spatial Displacement," with works by Amenoff, Berthot, Cornell, Guston, Kiefer, O'Connell, Thiebaud, others; through 7/29.

PACE—32 E. 57th St. (421-3292), Mon.-Fri. 9:30-5:30. Large-scale sculpture by Calder, Dubuffet, Nevelson, Serra, Smith, others; through 9/16.

ROSS—50 W. 57th St. (307-0400). Works by Outsider artists, including Aiken, Clay, Eddy, Hamilton, Kalmia, Murry; through 7/22.

ST. ETIENNE—24 W. 57th St. (245-6734), Tue.-Fri. 11-5. Works by Grandma Moses, Kane, Klimt, Kollwitz, Schiele, others; through 9/16.

TILTON—24 W. 57th St. (247-7480). Paintings and drawings by Latino artists; through 8/15.

East Village

HELIO—122 St. Marks Place (529-8122). Paintings, prints, and drawings by Aronson, Folzenlogen, Iddings, March, Ortega, and other gallery artists; through 8/21.

NATURE MORTE—204 E. 10th St. (420-9544). Architectural plans and models for alternative gallery spaces by Breslin and Mosseri, Hawkinson and Smith-Miller, Oubrerie and Arad, Scofidio and Diller, Sorkin; through 7/24.

ON THE WALL—328 E. 11th St. (460-0963). Works by Benton, Kling, Kurtzman; through 7/31.

SoHo and TriBeCa

AUCHINCLOSS—558 Broadway (966-7753). "Works on Paper: Selections from the Garner Tullis Workshop," with prints by Chase, Erickson, Horn, Janowich, Lee, Muehlemann, Seborovski; through 8/5.

BEITZEL—113 Greene St. (219-2863). Works by gallery artists; through 7/31.

BERNARDUCCI—560 Broadway (334-0982). Small-scale paintings, drawings, sculpture, and photography by Carey, Davis, Hannock, Li-Trincere, Wong, Wasow, others; through 7/30.

BRANDT—568 Broadway (431-1444). Works by Beaumont, Fuss, Jones & Ginzel, Minter, Simpson; through 7/23.

BURGIN—270 Lafayette St. (219-8379). Works by Graham, Hajamadi, Pitz, Ruppersberg, Saret, Tasset, Welling; through 7/30.

BUSTAMANTE—560 Broadway (226-2106). Works by Chusit, Jemseby, Ohana, Quigly, Schaefer, Wallace, others; through 8/6.

CAVIN-MORRIS—100 Hudson St. (226-3768), by appointment in August. Works on paper by Outsider artists, including Bowles, Finster, Murray, Yoakum; others; through 9/10.

CONE—560 Broadway (431-7017). State, trial, and working proofs by Bluhm, Cheng, Fisher, Heeks, Humphrey, Johnson, Kapp, Rand, Seborovski; through 7/30.

COOPER—155 Wooster St. (674-0766), Mon.-Fri. 10-5. Works by gallery artists; through 7/30.

CROWN POINT PRESS—568 Broadway (226-5476), Mon.-Fri. 9:30-5:30. "Related to Landscape," with prints by Brice, Gornik, Mangold, Steir, Thiebaud, others; through 8/20.

CUTLER—164 Mercer St. (219-1577). Works by Bancki, Carrino, Elaine, Goode, Pfister, Shechet, Wolff; through 7/29.

DAVIDSON—415 W. Broadway (925-5300). Still life paintings by Anthony, Deichler, Goodman, Miller, Stave; through 9/2.

DOME—578 Broadway (226-5068). Works by Adler, Cunningham, Firestein, Thorson, Umlauf, others; through 9/3.

DONAHUE—560 Broadway (226-1111). Works by Jim C, Goodfellow, Hamel, Mekul, Lamson, Lee, R.V., Vengrow; through 7/30.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; through 7/30.

ESMAN—70 Greene St. (219-3044), by appointment only in August. "Looking at New Work," with works by Bowling, Crawford, Hoke, Hristoff, Pfister, Zito; through 9/10.

FAWBUSH—568 Broadway (966-6650), Mon.-Fri. 10-6. Paintings by Aljian, Brazelton, Powley, Rose, Smith, Wilcox; through 7/27.

GIBSON—568 Broadway (925-1192), Tue.-Fri. 10-5. "Route 27," with works by Beckman, Childress, Etkin, Nanney, Smith, Wagner; through 8/26.

GLADSTONE—99 Greene St. (431-3334). Works by Mapplethorpe, Prince, Ruff, Wall; through 7/29.

HANSON—415 W. Broadway (334-0041). Works by Carrino, Christian, Clough, Hoerlein, Kass, Keister, Lehndorff & Trulzsch, McNeil, Moses, Orr, Royston; through 8/20.

HOFFMAN—429 W. Broadway (966-6676). "The Acme Studios," with works by Magill, Said, Shiraishi, Treister; through 7/29.

KOURY WINGATE—578 Broadway (966-5777). Paintings and sculpture by Blair, General Idea, Herold, Laub, Smith, others; through 7/22.

LANG & O'HARA—568 Broadway (226-2121), Mon.-Fri. 10-5:30. "Accrochage," with works by Albers, Cheng, Dedecker, Desiderio, Hill, Spear, Whisler, Wiley; through 7/30.

LIGUORI—93 Grand St. (334-0190). Works by Barth, Casey, Dill, Hsiao, Serra, others; through 7/30.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). "Billboards," by Dennis, Feininger, Helander, Palaia, Siskind, others; through 7/23.

LORENCE-MONK—568 Broadway (431-3555), Tue.-Fri. 11-5. "Objects," by Artschwager, Beuys, Duchamp, Holzer, Johns, Kounellis, Lemieux, Nauman, Raetz, Man Ray, Skoglund, Uglow; through 7/29.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 10-6. Works by Adams, Butter, Drake, Ess, Innerst, Larmon, Shaver, Tansey, Zwack, others; through 9/3.

NEWBURG—580 Broadway (219-1885), Mon.-Fri. 10-6. Sculptures by Armleder, Keister, Marclay, Staehle; through 7/30.

NOLAN—560 Broadway (925-6190), Mon.-Fri. 11-5. Drawings by Cahn, Lupertz, Penck, Polke, Rainer; through 7/29.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PEARL—420 W. Broadway (966-5506), Tue.-Fri. 10-5:30. "New in New York: 1988 Summer Invitational"; through 8/12.

PENINE HART—105 Hudson St. (334-3522). Small works by Banks, Brooker, Conte, Hoeflich, Kezur; through 7/30.

PENSON—149 Wooster St. (529-4444). Works by Dine, Johnson, Kitaj, Oldenburg, Rosenquist, Sodre; through 7/30.

PERLOW—560 Broadway (941-1220), Mon.-Fri. 10-6. "New Talent," with paintings, sculpture, and drawings by 12 artists; through 9/10.

ROSENBERG—115 Wooster St. (431-4838). "The Landscape: Real and Imagined," with paintings and works on paper by Allen, Lerner, Pinette; through 7/30.

RUGGIERO HENIS—415 W. Broadway (966-3711). Figurative paintings by Arisman, Klein, Robinson, Scheffman, Valentin; through 7/30.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by Baptiste, Breder, Caranicas, Eddy, Luce, Rivera, others; through 8/12.

SHAINMAN—560 Broadway (966-3866), Tue.-Fri. 10-6. "David and Goliath," with works by Bowen, Ceccobelli, Coyne, Dean, Raymond, Snow, others; through 7/29.

SHAPOLSKY—99 Spring St. (334-8172). Works by gallery artists; through 7/30.

SHARPE—152 Wooster St. (777-4622), Mon.-Fri. 10-6. Works by Rosenberg, Williams, Wood; through 8/30.

STUX—155 Spring St. (219-0010). "Summer Review," with works by Amar, Anderson, Carroll, Floersch, Gendron, Quentel, Starn Twins; through 7/31.

SZOKE—591 Broadway (219-3510). Prints by Japanese artists, and folding screens by invited artists; through 7/30.

TOLL—146 Greene St. (431-1788). Paintings by Fishman, Mitchell, Reed; through 7/28.

TWINING—568 Broadway (431-1830). Works by Benca, Dehner, Hockney, Messer, Tress, Willis, Wofford, others; through 8/15.

VIAFORA—568 Broadway (925-4422). Works by Calaway, Kahn, McFayden, Rawls, others; through 7/30.

WEBER—142 Greene St. (966-6115). Works by Boetti, Cooper, McCollum, Walther; through 7/25.

ZARRE—379 W. Broadway (431-3456). Recent abstract paintings by Barth, Boyd, Crile, Ohlson, Swain, Thorne, others; through 7/30.

Other

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunter's Point, Queens (619-1955), Thu.-Sun. 1-6. Free. Installations by Castrucci, Godfrey, Landers, Reichlin, Simonian, Ungers; through 9/18.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10-6, Wed. 12-8, Sat. 12-6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

F.I.T.—227 W. 27th St. (935-3960). Entries for the New York Waterfront Competition, sponsored by the Municipal Art Society; "Extended Visions," with works by Fox, Frimkess, Martin, Resnik, others; through 7/30.

GLASS—315 Central Park West (787-4704), Wed.-Fri. 1-6. Works by Gross, Kleinholz, Soyer, Weber; through 8/31.

I.S.D.—305 E. 46th St. (265-6511), Mon.-Fri. 9-5. Works by 12 contemporary Brazilian artists; through 9/17.

LEDISFLAM—108 N. 6th St. (718-388-9055), Wed.-Sun. 12-6. "Big Drawings," by Acheson, Harrison, Jones, Koorland, Engels; through 7/24.

LEHMAN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731), Mon.-Thu. 10-4. "The Bronx Celebrates: People and Places," with works by Ahearn, Carbrey, Crash, Daze, Delano, Gracia, Hauben, Lowinger, Melnick, Merritt, Trevor; through 8/4.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri., 8-6. "City Folk: Ethnic Traditions in the Metropolitan Area"; through 9/9.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), $1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

PHOTOGRAPHY

ROBERT BOWEN/RICHARD EDELMAN—Color pinhole photographs of rural New York landscapes/Photographs of East and West Berlin. Through 8/4. Puchong, 36a Third Ave. (982-1811).

BURDEN—20 E. 23rd St. (505-5555). "Swimmers," with photographs by Archibald, Callahan, Erwitt, F. Fonssagrives, Metzker, Munkasci, Plachy, Saltzman, others; through 7/30.

CITY—2 Columbus Circle (974-1150), Mon.-Fri. 10-5:30. Photographs of New York City by Photography Department faculty members of N.Y.U.'s Tisch School of the Arts; through 8/19.

JOAN FONTCUBERTA—Four series of frottograms by this Spanish photographer whose works are also on exhibit at MOMA; through 8/19. Zabriskie, 724 Fifth Ave. (307-7430).

KAREKIN GOEKJIAN—568 Broadway (226-2251). Photographs of man-made structures or ruins in nature; through 7/28. Pfeifer, 568 Broadway (226-2251).

WILLIAM HELLERMAN—Color photographs of New York and Miami; through 7/21. Capp, 223 E. 10th St. (982-4444).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." Through 7/24: "Amazon: Self-Portraits by Miep ter Hoeven." Through 9/11: "Two to Tango: Photographic Collaborations."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. 7/27-9/8: "La Famille Deriaz: Five Generations of Swiss Photographers."

PEGGY JARRELL KAPLAN—Portraits of choreographers, performing, and visual artists; through 7/20. Feldman, 31 Mercer St. (226-3232).

MICHAEL KENNA—Black-and-white photographs of nuclear power plants and industrial sites, taken at night, or in the rain; through 7/29. Photofind, 138 Spring St. (334-0010).

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.-Fri. 10-5. Photographs by Berman, Laster, Modica, Moore, Novak, Ross, Schlesinger, others; through 7/30.

NEIKRUG—224 E. 68th St. (288-7741), Wed.-Sat. 1-6. "Rated X," with works by Gatewood, Hujar, Kennedy, Kertesz, Mapplethorpe, Polen, Rosen, Stone, Tress, Witkin, others; through 7/30.

NIKON HOUSE—620 Fifth Ave. (586-3907). "100 Years of Adventure and Discovery"—an exhibition of photographs celebrating the National Geographic Society's centennial year; through 7/31.

PAUL OWEN/KAREN HALVERSON—Black-and-white photographs of small towns in the Catskills/Color photographs of New York. Through 7/23. Witkin, 415 W. Broadway (925-5510).

STALEY-WISE—177 Prince St. (777-1590). Color and black-and-white photographs by Dahl-Wolfe, Horst, Turbeville, Weston, others; through 7/31.

WITKIN—415 W. Broadway (925-5510). "Trains and Boats and Planes," wth photographs by Abbott, Bravo, Hofer, Kertesz, Krims, Meyerowitz, Stieglitz, Uelsman, Weston, others; 7/26–8/19.

PERFORMANCE

BRAATHEN GALLERY—33 Bleecker St. (777-1161). 7/20 at 8: A collaboration between painter Barnaby Ruhe and the Hassay/Lehr/Rogers Trio. Free.

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunters Point, Queens (619-1955). 7/22 at 7: Music by Typhoon, The Shams. Free. See Group Shows, "Other."

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun!" 7/20 and 7/30 at 8: Laurie Anderson. $20. 7/21 at 8: "Fool's Paradise," with performances by Ethyl Eichelberger and Geoff Hoyle. $15. 7/22 at 8: Guy Klucevsek, Pauline Oliveros, Terence Simien and the Mallet Playboys, Bill Schimmel, and B. Z. Squeezies. $15. 7/23 at 8: "David Van Tieghem: The Wizard of Arts." $20. 7/26, 27 at 8: "Aloft in Space," with Pat Graney, Robert Davidson, Susan Murphy, Sara Pearson, and Bridgman/Packer/Feldman. $18.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.–Sat. at 7, Sun. at 2: Tony n' Tina's Wedding. $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration." Through 8/15: "Pre-Columbian Art from the Ernest Erickson Collection." 7/22–1/1/89: "From the Land of Dragons."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell." Through 8/23: "The Real, the Fake, and the Masterpiece."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting. Through 9/5: "A New Brooklyn Museum: The Master Plan Competition." Through 7/25: "Jenny Holzer: Grand Lobby Installation." Through 9/19: "French Painting From the Brooklyn Museum and Hillman Collections." Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 9/7: "In Haiti: Photographs by Walter Rosenblum."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 8/28: "Ceramics of the Weimar Republic, 1919–1933." Through 9/25: "Annual Reports."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 8/5: "America's Uncommon Places: The Blessings of Liberty."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque." Through 9/4: "Recent Acquisitions."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 10/2: "Sixty Years of Bridal Fashions." Through 10/30: "Motif: Lyndhurst, Photography by Renata Rainer." Through 10/16: "Columnar." Through 10/16: "Highlights of the Permanent Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 9/1: "Time and Memory: Video Art and Identity."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .*Boscotrecase: Wall Paintings from Ancient Rome-* . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." Through 9/25: "José Campeche and His Time." Through 8/14: "David Hockney: A Retrospective." Through 10/2: "Descent Into Limbo by Andrea Mantegna." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. *Medieval collection.*

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/21: "Beatrix Potter." Through 8/21: "Rosenbach Abroad: In Pursuit of Books in Private Collections." Through 8/21: "Alexander Pope, 1688–1744."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 8/16: "Garry Winogrand." Through 9/6: "The Modern Poster." Through 8/30: "Deconstructivist Architecture." Through 8/9: "Projects: Joan Fontcuberta/Pere Formiguera."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution." Through 11/13: "A Child's View: Pastimes in the City."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America."Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 9/17: "Anniversaries and Acquisitions." Through 9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin." Through 8/24: "The Playwrights' Producing Company: Experiment on Broadway."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 8/23: "New Visions: James Little, Whitfield Lovell, Alison Saar."

SOUTH STREET SEAPORT MUSEUM—207 Front St. (699-9424). Daily 10 a.m.–5. $5, seniors $4, children $2. Through 9/30: "Ship Models From the Museum's Collections."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/28: "Treasures From the Permanent Collection, 1970–1987, Part II." Through 8/28: "The Portrayal of the Black Musician in American Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 9/11: "Manierre Dawson." Through 10/2: "The Architecture of Frank Gehry." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art. Through 8/25: "Joshua Johnson." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 7/28–9/23: "Modes of Address: Language in Art Since 1960."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/15. **Christie's East**—219 E. 67th St. (606-0400). 7/26 at 10 a.m.: "Furniture, Decorations, and Paintings." On view from 7/21.

DOYLE—175 E. 87th St. (427-2730). 7/27 at 10 a.m: "Fine English and Continental Furniture and Decorations." On view from 7/24.

GREENWICH—110 E. 13th St. (533-5550). Through 7/30: "Tag Sale."

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

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Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 20

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; flutists Eugenia Zukerman, James Galway. Mozart's *Divertimento* K. 131; Mercadante's Flute Concerto in e; Cimarosa's Concerto for Two Flutes in G; Mozart's Symphony No. 38, K. 504, "Prague." Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital at 7: Galway, Zukerman, with pianist Philip Noll. Same program 7/19 at 8.

JAZZ IN JULY—"Stride Piano/Blues Piano and *Then* Some": Pianists Ralph Sutton, Art Hodes; duo-pianists Dick Hyman, Derek Smith; bassist Milt Hinton, drummer Panama Francis, vocalist Carrie Smith. 92nd Street Y at 8. $18, $20.

BOB GOLDTHWAIT/THE TURTLES/FLO AND EDDIE, with guest Wilson Pickett. Concerts on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30 (doors open at 6). $15.

VICTOR BORGE—With soprano Marylyn Mulvey, pianist Sahan Arzruni. Carnegie Hall at 8. $15–$35.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 71.

SONNY LAND LONG ISLAND ALL-STAR BAND, with Nicole Winters. Austin J. Tobin Plaza, World Trade Center, Church St. between Liberty and Vesey, at 12:15. Free.

ANDREW BOLOTWOSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist. Works of Praetorius, Praeger, Paganini, Satie, Shaughnessy, Denissow, Ibert. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SPIRIT ENSEMBLE—Afro-Caribbean music. Union Square Park pavilion, Fourth Ave. and 14th–17th Sts., at noon. Free.

LUCE AMEN & THE J B RIDER BAND—Grand Central Tower, 140 E. 45th St., at noon. Free.

LEW ANDERSON'S ALL AMERICAN BAND—Jazz. Battery Park City Esplanade at the "Upper Room" sculpture, Albany St., at 12:30. Free (rain date Thur.).

S. BARON—Jazz. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at noon. Free.

NOONDAY CAFE—Outdoors in the churchyard at Trinity Church, Broadway and Wall St. Today at 12:30: the vocal trio String of Pearls. Free.

JULIUS GROSSMAN ORCHESTRA—With mezzo-soprano Luz Bermejo. Mendelssohn's Symphony No. 1 and operatic arias. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

JAZZMOBILE ALL-STARS—Standards and surprises. Outdoors at the Queens Museum, N.Y.C. Building, Flushing Meadows-Corona Park, Flushing, at 6:30. Free, with museum admission, $2; seniors, children $1; under 5 free.

SIHIB LEROY NELSON JAZZ ENSEMBLE/THE REVELATIONS—Pierrepont St. Playground, entrance to the Brooklyn Heights Promenade, at 7. Free.

A SAIL WITH MUSIC—Spectrum and Baby Maurice. On the Seaport Line's *De Witt Clinton,* from South Street Seaport, Pier 16, at 7 and 10 p.m., boarding at 6:45 and 9:45 for the two-hour cruises. $15, in advance $13 (406-3434).

Thursday, July 21

MOSTLY MOZART—Flutist James Galway, violinist Joseph Swensen, violist Paul Neubauer, pianist Phillip Noll, pianist Jeffrey Kahane. Beethoven's Sonata for Flute and Piano in B-flat; Schubert's Variations on "Trockne Blumen"; Mozart's Sonata for Violin and Piano in B-flat, K. 454; Beethoven's *Serenade* in D, Op. 41. Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital at 7 by Swensen and Kahane.

JAZZ IN JULY—"E for Ellington! E for Excellence": Trombonists Urbie Green, Benny Powell; trumpeters Spanky Davis, Joe Wilder; Jack Stucky, Doug Lawrence, reeds; saxophonist Joe "Flip" Phillips; bassist Milt Hinton, drummer Panama Francis, pianist Dick Hyman, pianist-saxophonist Loren Schoenberg, with The Duke's Descendants; vocalist Jeanne Faulkner. 92nd Street Y at 8. $18, $20.

CHICAGO/HENRY LEE SUMMER—Concerts on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30 (doors open at 6). $15.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 71.

VICTOR BORGE—See 7/20.

NEW YORK RECORDERS—Ruth Cunningham, Adam Gilbert, Paul Shipper, Tom Zajac. Renaissance music by A. Gabrieli, Praetorius, Trabaci, Zanetti. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WES BELCAMP QUARTET—140 West St. at noon. Free.

STUDENTS OF THIRD STREET MUSIC SCHOOL SETTLEMENT/DANIEL MOYER GROUP—New music and jazz. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

MIKE CARUBIA—Dixieland jazz. Steps of City Hall at 12:15. Free.

DIXIE BAND—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

HOMEBOY STEVE AND THE MUDCATS—Country R&B. Union Square Park Full-Bloom Festival, 14th–17th Sts., near Broadway, at noon. Free.

NOONDAY CAFE—See 7/20. Today at 12:30: Jeffrey Shanzer Ensemble. Contemporary jazz.

BARGEMUSIC—Cellist Roslyn Clarke, flutist Timothy Malosh, oboist Stephen Taylor, harpsichordist Robert Wolinsky. Telemann's Trio Sonata in e; F. Couperin's *Pieces en Concert* (arr. Bazelaise); Bach's Trio Sonata in C; Blavet's Sonata "L'Henriette"; Vivaldi's Trio Sonata in g. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

THE KLEZMATICS—Eastern European music. Thomson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7:30. Free.

THE SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Far Rockaway, Queens, at 7. Free.

STAFF, light-rock trio/**FOCAL POINT,** all-women's band, Robin Connell director. Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

DIXIELAND RHYTHM BOYS, with vocalist Richard Stillman. Also the Big Apple Puppets. I.S. 96 playground, W. 11th–12th Sts., Bay Pkwy. and Ave. P., Brooklyn, at 7. Free. Take a chair.

JULIUS GROSSMAN ORCHESTRA—See 7/20. Tonight at 7:30, at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens.

ROCK 'N' ROLL CRUISE—Blue Vision band, on a Circle Line boat, from the 42nd St. pier and the Hudson River, 7–10 p.m.; boarding at 6:30. $15 (563-3200).

Friday, July 22

MOSTLY MOZART—Festival Orchestra, Raymond Leppard conducting; violinist Dmitry Sitkovetsky; pianist Walter Klien. Mozart's Symphony No. 25, K. 183; Piano Concerto No. 19, K. 459; Mozart's Violin Concerto No. 3, K. 216; Haydn's Symphony No. 39. Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital by Sitkovetsky and Klien.

10,000 MANIACS/ROBYN HITCHCOCK SOLO—Concerts on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30 (doors open at 6). $15.

VICTOR BORGE—See 7/20.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 71.

DAVID DARLING, cellist-improvisationist. Open Center Teahouse, 83 Spring St. (219-2527), at 8. $10.

GOLDMAN MEMORIAL BAND—Damrosch Park, Lincoln Center, at 8. Free.

SUMMERSTAGE—See Dance, below.

SUMMERGARDEN—Open house at the Museum of Modern Art Sculpture Garden, 6–10 p.m.; concert at 7:30. Enter at 14 W. 54th St. Summer-long tribute to composer John Cage. Tonight, a Juilliard ensemble: Pianist Araceli Chacon, flutist David Fedele, percussionist Patricia Niemi. Feldman's *Why Patterns?;* Cage's *Music for Three.* Free.

STONY CREEK BAND, Dick Frank director. Country-and-western music. Bowling Green Park at noon. Free.

NOONDAY CAFE—See 7/20. Today at 12:30: Blues Deluxe.

DAN HART—Singer-songwriter-guitarist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

NATIONAL CHORALE, Martin Josman conductor; pianist Kenneth Bowen. Salute to Broadway, with music of Gershwin, Styne, Rodgers, Sondheim, Porter, et al. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Baisley Lake Park, 150th St. and Foch Pl., South Jamaica, Queens, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/20. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing. If rain, P.S. 107, 45th Ave. and 167th St.

A SAIL WITH MUSIC—Redhook. On the Seaport Line's *De Witt Clinton,* from South Street Seaport, Pier 16, at 7 and 10 p.m., boarding at 6:45 and 9:45 for the two-hour cruises. $15, in advance $13 (406-3434).

Saturday, July 23

MOSTLY MOZART—See 7/22.

VICTOR BORGE—See 7/20.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 71.

SAM-ANG SAM—Traditional Cambodian music from the 9th–15th centuries, by this ensemble. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

PERU SINGS AND DANCES, with Eva Ayllon, Lucho Neves, El Carreta, Maria-Jesus Vasquez, Los Takis del Peru, Gente Morena. Town Hall at 7. $15, $20.

SUMMERPIER—South Street Seaport, Pier 16, Fulton St. and the East River (669-9424), at 6:30; seating at 6 (take a blanket). The Empire Brass; music from the classics to jazz. Broadcast live on WQXR. Free.

SUMMERSTAGE—Central Park Naumburg Bandshell, 72nd St. mid-park. Today at 3: Son Seals, Chicago-style blues/Jean-Paul Bourelly, jazz guitarist with a "Blue Wave" style. Free.

SUMMERGARDEN—See 7/22.

JERRY O'SULLIVAN—Irish music on uillean pipes. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

VITO PICONE AND THE ELEGANTS—Music of the '50s. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12, $10 in advance.

GOLDMAN MEMORIAL BAND—Asser Levy/Seaside Park bandshell, near Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free. Take a chair.

QUEENS JAZZ FESTIVAL—Cunningham Park, Queens, 4–10 p.m. Free (718-463-7700), at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

CENTRAL BROOKLYN TALENT-SEARCH PERFORMERS—Gershwin/Linden Park, Linden Blvd.-Vermont St.-Stanley Ave.-Verona St., Brooklyn, at 5. Free. Take a chair.

E.S.P. BAND—Pop, jazz, reggae, funk. Also Amy Harlib and Chinese Kung-Fu Story Theater. Canarsie Pier, foot of Rockaway Pkwy., Belt Pkwy. overpass, at 12:30. Free. Take a chair.

A SAIL WITH MUSIC—New Band of Gypsies. On the Seaport Line's *De Witt Clinton,* from South Street Seaport, Pier 16, 7 and 10 p.m., boarding at 6:45 and 9:45 for the two-hour cruises. Call for prices (406-3434).

Sunday, July 24

MOSTLY MOZART—Pianist Alicia de Larrocha. Music of Beethoven, Mozart, Granados, Falla. Avery Fisher Hall at 7:30. $8–$17.50.

SUPER STARS NIGHT '88—Musical performers from India. Madison Square Garden Felt Forum at 7. $15–$35.

GOLDMAN MEMORIAL BAND—Damrosch Park, Lincoln Center, at 8. Free.

SUMMERSTAGE—See 7/23. Today at 3: Sangkala. Music of West Java, in *gamelan-degung* style.

METROPOLITAN SOLOISTS—Operatic excerpts by Handel, Beethoven; music of Dvorak, Mozart. The Dairy, Central Park west of the Zoo at 65th St., at 1:30. Free.

QUEENS JAZZ FESTIVAL—Roy Wilkins Park, Merrick and Baisley Blvds., Jamaica, 3–7:30. Free. Rain space, Black Spectrum Theater in the park (718-463-7700).

MUSICA PARA HOT SUNDAYS—Orchestra Calalu, Chinese performance artist Kwok, The Devastators. Music and dance at Roberto Clemente State Park, Bronx, 2–6 p.m. Free.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

BARGEMUSIC—See 7/21. Today at 4.

FOREST FANFARE—Members of the Staten Island Chamber Music Players: brass quintet—trumpeters Bruce Engel, Richard Titone; French-hornist Georgiana DiMauro, trombonist Edward Greenstein, tubist Alan Aurelia. American Revolutionary tunes, Colonial band music, folk and popular early American music. High Rock Park Council Ring, 200 Nevada Ave., Egbertville, S.I. (718-987-6233), at 2. Free.

THE HEAVENLY TONES—Spirituals and sacred music by the a cappella quartet. Queens Museum, N.Y.C. Building, Flushing Meadows-Corona Park (718-463-7700), at 3. Free with museum admission, $2.

ENOS PAYNE AND CIRCUMFERENCE—Jazz standards. Kings Plaza Shopping Center, near Flatbush Ave. entrance, Brooklyn, at 12:30. Free.

WBGO-FM JAZZSAIL—Seaport Line's *De Witt Clinton* from South Street Seaport Museum Pier 16, 7–10, boarding at 6:30. $20, in advance $17.50 (406-3434).

Monday, July 25

MOSTLY MOZART—Music on Original Instruments, Christopher Hogwood conductor; cellist Anner Bylsma. Mozart's Symphony No. 31, "Paris"; Haydn's Cello Concerto in C; Beethoven's Symphony No. 2. Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital at 7 by Bylsma, violinist Stanley Ritchie, fortepianist Malcolm Bilson.

KIM HEINDEL, organist. Bach program. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ERIK FRIEDLANDER, cellist/**ELYANE LAUSSADE,** pianist. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

SHELLI YAHYA JAZZ TRIO—Union Square Park Full-Bloom Festival. 14th–17th Sts. near Broadway, at noon. Free.

NOONDAY CAFE—See 7/20. Today at 12:30: Multi-ethnic African-music ensemble.

WEST VILLAGE CHORALE SUMMER SING—Clara Longstreth conducts open readings of Mozart's *Requiem* and Haydn's Partsongs. Elizabeth Rodgers, accompanist. St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5, seniors $3.

OLDIES BUT GOODIES SHOW, with The Cleftones, The Cadillacs, The Coasters, Little Anthony and The Imperials. Wingate Field, Winthrop St. between Brooklyn and Kingston Aves., Brooklyn, at 7:30. Free. Canceled if rain.

JULIUS GROSSMAN ORCHESTRA—See 7/20. Tonight at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx.

SEAPORT LINE JAZZ CRUISE—Weekly sailing on the *De Witt Clinton.* Tonight: Dizzy Gillespie. From Pier 16, South Street Seaport and the East River (406-3434). Sailings at 7 and 10 for two-hour rides; $23, in advance $21.

Tuesday, July 26

BALTIMORE SYMPHONY ORCHESTRA, David Zinman conductor. Beethoven's Symphony No. 6, "Pastoral," and Symphony No. 5. Carnegie Hall at 8. $7–$15.

MOSTLY MOZART—Festival Orchestra, Raymond Leppard conductor; soprano Benita Valente, mezzo-soprano Tatiana Troyanos. Boccherini's Symphony in D; arias from Handel's *Ariodante* and *Giulio Cesare* and from Mozart's *Idomeneo, Così fan tutte,* and *Le Nozze di Figaro;* Mozart's Symphony No. 40. Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital at 7 to be announced. Note: same program Wed., 7/27.

JAZZ IN JULY—"A Day in New Orleans, A Night in Martinique." Vocalist Dorothy Loudon, clarinetist Kenny Davern, trombonist-trumpeter Dan Barrett, banjoist-guitarist Howard Alden, tubist-bassist Major Holley; cornetist Ed Polcer, pianist Dick Hyman, drummer Oliver Jackson, trombonists George Masso, Benny Powell. 92nd Street Y at 8. $18, $20.

GLORIA ESTEFAN/MIAMI SOUND MACHINE—Radio City Music Hall at 8. $20, $22.50.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 71.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Henry Schuman conductor; violinist Ole Bohn. "A Musical Salute to Norway": Violin Concerto in d, by Niels Wilhelm Gade (N.Y. premiere); Beethoven's Symphony No. 1. Washington Square Park, foot of Fifth Ave., at 8. Free. Rain space: NYU's Loeb Student Center, 566 LaGuardia Pl.

ROBERT DECORMIER SINGERS, Robert DeCormier director; pianist David Ralph. "The Man on the Flying Trapeze": 19th-century American songs. Trinity Church, Broadway at Wall St., at 12:45. Free.

ABBEY SIMON, pianist. Damrosch Park, Lincoln Center, at 7. Free. Broadcast on WQXR.

JAN LEDER TRIO—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

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AS REVIEWED BY JANE FREIMAN IN NEW YORK MAGAZINE 3/14/88.

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MUSIC & DANCE

SHAD ROYFUL—Jazz. Steps of City Hall at 12:15. Free.

KIMATI DINIZULU/KOTOKO SOCIETY—Afro-Caribbean music. World Trade Center Austin J. Tobin Plaza, at 12:15. Free.

ED POLCER ALL-STARS—AT&T Plaza, Sixth Ave. and 42nd St., at 12:30. Free.

MR. THING QUARTET—New-wave rhythm and blues. Union Square Park Full-Bloom Festival, 14th–17th Sts. near Broadway, at noon. Free.

K. MARKS—Jazz. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at 4. Free.

NOONDAY CAFE—See 7/20. Today at 1:30: Aventura, with original Latin jazz.

NEW YORK CHORAL SOCIETY SUMMER SING—Ray Robinson conducts an open reading of Brahms's *German Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $6, including refreshments and use of a score.

SALSA AT THE SEAPORT—A cruise on the South Street Seaport Museum's *De Witt Clinton,* sailing from Pier 16 at Fulton St. and the East River, at 7, with boarding at 6:30, returning at 10 p.m. Tonight: Willie Colon and His Orchestra. (406-3434).$18.50

E.S.P. BAND—Jazz, punk, pop, reggae, and audience participation. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free. Take a chair.

Summer Music Out of Town

CARAMOOR—Near Katonah, N.Y. (914-232-5035). 7/21 at 4:15: St. Luke's Chamber Ensemble, pianist Kathryn Selby; Beethoven, Poulenc, Brahms; $20. 7/22 at 9: St. Luke's Chamber Ensemble; Telemann; $20. 7/23 at 8:30: Sold out. 7/24 at 5:30: Emerson String Quartet; Haydn, Prokifiev, Mozart; $20.

CHARLES IVES CENTER FOR THE ARTS—Western Connecticut State Univ., Danbury (203-797-4002). 7/22 at 9: Cabaret Jazz, with the Mike Metheny Quartet; $5. 7/23 at 8: Gilbert and Sullivan's *The Pirates of Penzance;* $13, $16; lawn, $10; rain date 7/24.

FRIENDS OF THE ARTS—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). 7/23 at 8: Preservation Hall Jazz Band. $15, $17.50; lawn, $7.50.

JERSEY JAZZ—Jersey City Pier at Exchange Pl. 7/21 at noon: Jimmy Heath Quartet; free.

JONES BEACH THEATER—Wantagh, L.I. (516-221-1000). At 8. 7/19, Chicago; $20. 7/22, 23, Squeeze, with The Smithereens; $20. 7/24, Dan Fogelberg with The Magical Strings; $18.50.

LONG ISLAND UNIVERSITY CHAMBER MUSIC FESTIVAL—C.W. Post Campus, L.I.U., Brookville (516-299-2474). 7/22 at 8, Hillwood Commons Lecture Hall: The Pierrot Consort; Mozart, Dvorak, Faure, Brahms; $8, students/seniors $5.

MINNEWASKA CHAMBER MUSIC SOCIETY—Nassau County Museum of Fine Art, Northern Blvd., Roslyn, L.I. (516-735-7596). 7/23 at 8: "A Musical Picnic," Schumann, Albeniz, Bolling. $7, students/seniors $5.

ON THE NORTH SHORE—At **Inter-Media Art Center,** 370 New York Ave., Huntington, L.I. (516-549-2787). 7/23 at 9: Jazz Fusion with Oregon; $15 . . . At **Heckscher Park,** Prime Ave. and 25A, Huntington; all free. 7/19 at 8:30: Clem DeRosa and orchestra, with Jimmy Heath. 7/20 at 8:30: Huntington Community Band, William Baker director; music of Russia. 7/21 at 8:30: Huntington Barbershop Singers. 7/22 at 8:30: Bill Monroe and the Bluegrass Boys. 7/24 at 8:30: The Isotope Stompers.

RUTGERS SUMMERFEST, "Invitation to Romance." Douglass Campus, Rutgers, New Brunswick, N.J. (201-932-7511). 7/19 at 8: James Scott and Charlotte Mattax, flute and harpsichord; $12. 7/21 at 8: Colorado String Quartet; $15. 7/22 at 8: pianist Nelson Freire; $12. 7/23 at 8: pianist Alicia de Larrocha; $12–$22. 7/24 at 8: pianist Abbey Simon; $12. 7/25 at 8: young-artist showcase; $5.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). 7/20, 22 at 8; 7/24 at 2:30: Mozart's *Le Nozze di Figaro,* new production by Peter Sellars, Craig Smith conductor; $40, $50 ($45, $35 Sun.). 7/23 at 11 p.m.: free jazz in the lobby.

VANDERBILT MUSEUM—180 Little Neck Rd., Centerport, L.I. (516-261-5656). 7/23: Master Players of New York; cellist Maya Beiser; Haydn, Tchaikovsky, Beethoven; $12.50.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). 7/23 at 8:30: Festival Orchestra, Gerard Schwarz conductor; pianist Andre Watts; Diamond, Mendelssohn, Strauss; $22.50, $27.50; lawn, $12.50 (program also at Princeton, 7/25; $27.50). 7/24 at 3, young artists will perform around the Village; free, with Village admission, $7.50, seniors $5, children 6–12 $3. Final week.

WESTBURY MUSIC FAIR—Westbury, L.I. (516-333-0533). 7/19 at 8: Keith Sweat/Meli'sa Morgan; $20.50. 7/21 at 8: Bob "The Bobcat" Goldthwait; $18. 7/23 at 7 and 11: Richard Nader's Summer Night Doo-Wop; $20. 7/24 at 7: Phyllis Hyman; $21. 7/26 at 8: Dionne Warwick; $21.

OPERA

New York City Opera

NEW YORK STATE THEATER—7/6–11/20. Tickets: $10–$44. **Note: Supertitles accompany all performances not in English.** No performance 7/18. 7/19–24, Romberg's *The New Moon* (in English), Coleman conducting; 7/19, 21 at 8; 7/23 at 2; 7/24 at 1, with Munro, Campana, Costa-Greenspon, White, Cousins. 7/20, 22, 23 at 8: with Thorngren, Campana, Costa-Greenspon, Parcher, Davis. 7/26 at 8: Verdi's *Rigoletto,* Boncompagni conducting; Esham, Marsee, Burchinal, Leech.

Other

LA TRAVIATA, by Verdi. New York Grand Opera, fully staged production; Vincent La Selva conductor. Central Park's Naumburg Bandshell, 72nd St. mid-park. 7/21 at 7:30. Free. 7/28: *Un Ballo in Maschera.*

LIGHT OPERA OF MANHATTAN—7/20–8/21: New production of Gilbert and Sullivan's *The Pirates of Penzance,* the opera that opened the company's first season twenty years ago. Raymond Allen will appear as Major-General Stanley. Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20.

DANCE

The National Ballet of Canada

METROPOLITAN OPERA HOUSE—7/18–23. Tickets: $9–$70. Guest artists are Natalia Makarova and Fernado Bujones. 7/18 at 7:30; 7/21, 22 at 8: *La Ronde* (U.S. premiere), by Glen Tetley, based on Schnitzler's work, music by Korngold; *Blue Snake* (U.S. premiere), by Robert Desrosiers, music by Ahmed Hassan and John Lang. 7/19 at 8; 7/20, 23 at 2 and 8: Cranko's *Onegin,* with music by Tchaikovsky.

Other

CELEBRATE BROOKLYN—7/22 at 8: **Bill T. Jones/Arnie Zane & Company** (rain date 7/25 at 8). 7/23 at 8: **Miami City Ballet/Ralph Lemon & Company** (no rain date). 7/24 at 8: **Ralph Lemon & Company/Paul Thompson & Troop Three/Martha Bowers/Monica Levy Performance Group** (rain date 7/26 at 8). Prospect Park Bandshell, 9thSt. and PPW. $1.

EGLEVSKY BALLET—Balanchine's *Serenade; The Envelope,* by David Parsons; *In a Country Garden* pas de deux, by Michael Vernon, company artistic director, and a new work by him to music of Britten. Heckscher Park, Rte. 25A and Prime Ave., Huntington, L.I. 7/23 at 8:30. Free.

FIELDSTON DANCERS—Environmental danceworks. Wave Hill, W. 249th St. and Independence Ave., Bronx (549-2035). 7/19 at 2. Free. Rain date, 7/20.

MIAMI CITY BALLET—Manhattan debut of the company, Edward Villella artistic director. Program includes two versions, 1953 and 1967, of Balanchine's *Valse Fantaisie;* N.Y. premiere of *Diana and Actaeon* pas de deux; *Fantasies,* by John Clifford; *Transtangos,* by Jimmy Gamonet de los Heros. Beacon Theater, Broadway and 74th St. (496-7070). 7/22 at 8. $20.

MIDSUMMER DANCES—Works by Amy Sue Rosen, Jamie Stiller, Anita Willoughby. Soldiers and Sailors Monument, Riverside Park, the Drive at 89th St. 7/20–23 at 7:30. Free.

SUMMERSTAGE—Jelon Vieira's DanceBrazil. 72nd St. Mall, Central Park, mid-park. 7/22 at 8:30. Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STARFISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinara, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–-Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and icecream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. Sun. Br and Mon.–Sat. **(E)** **AE, CB, DC, MC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Tue.–Fri. Outdoor cafe. Free D parking. Closed Sat.–Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, piccata alla lombarda. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–

Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tues.–Fri. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. ***(I-M)*** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: warm sea urchin custard with fennel juice and star anise, skate wing with mustard, peanuts and capers, grilled squab breast with potatoes in a light vinegar sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. and 7/24–8/22. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10:30. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Fri. 5–10. Complete L and D. Closed Sat.–Sun. through Aug. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/29–9/6. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Casual. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patnos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat.

5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–-Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHINA GRILL—60 W. 53rd St. (333-7788). Casual. French/chinese. Spcls: tempura sashimi, Confucius chicken salad, grilled dry-aged Szechuan beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:45–11, Fri.–Sat. to 11:45, Sun. 5–10. Private parties for 100 **(E)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.-Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M–E)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. and 8/11–9/12. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. and 8/14–9/6. **(E)** **AE, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed through 7/23. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30 – 3. D daily 5:30 – 11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Mon.–Fri. 6–10:30. Closed Sat.–Sun. and 8/1–9/6. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned *beef/pastrami sandwiches, blintzes, stuffed cabbage,* chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 *course French dinner, ravioles of smoked salmon, red* snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian *salmon in horseradish crust with cucumber, creme* fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–6:15. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. and 8/28–9/5. **(E)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed through 7/27. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Fri. noon–11. Private parties 40–125. Pianist. Closed Sat.–Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed through 9/5. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.--Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon-.-Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. Closed Sun. through July and August. **(M)** **AE, CB, DC, MC, V.**

POCCINO—1889 Broadway, at 63rd St. (262-2234). Casual. Italian. Spcls: selection of carpaccio, gnocchi

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RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

TASTE OF THE APPLE—1000 Second Ave., at 53rd St. (751-1445).Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **283 Columbus Ave., at 73rd St.** (873-8892).Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m. **(I)** **AE.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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OTHER EVENTS

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ON THE MIDSUMMER CALENDAR, a variety of notable dates: **Festa Italiana,** for one, the annual street fair along Carmine St. between Sixth and Seventh Aves., centered around Our Lady of Pompeii church. It's an 11-day festival, 7/21–31, with music and dancing, Italian and Dixieland bands playing daily, Italian and many other ethnic foods, giveaways of wines, cheeses, other foods by the Italian Trade Commission, raffles, games, and lots more. 6–11 p.m. weekdays, weekends all day . . . **"Family Matters: An Immigrant Memoir"** is a performance at the Lower East Side Historic Conservancy, 97 Orchard St. (431-0233), that is based on the lives of a Jewish family from Galicia who immigrated to New York in 1910, and tells the story using song, artifacts, and drama along with actual photographs. At 3 each Sun.; $10, children $5. See also "Peddler's Pack Walking Tour" below . . . **"Legalized Vice," a benefit for Volunteer Lawyers for the Arts,** is a party at The Tunnel, Twelfth Ave. at 27th St., 7/21 at 8. At 10:30, there'll be performances by Bill Irwin, Watchface, Alan Vega, Joshua Fried, and all evening, of course, a cash bar and dancing. A $45 ticket admits you to the VIP room for extra entertainment and an open bar (for two hours); other tickets, $15. VLA lists over 800 lawyers who provide free legal advice and education to the community of artists, and to have your admission donated to them, pick up a ticket at the office, 1285 Sixth Ave. at 51st St., third floor, or call 977-9270 for other ticket spots; you can also mention VLA at the Tunnel door . . . Old and new rock records are the lure at a **Rock 'n' Roll Convention,** 7/24, 10–6, in the Madison Room at the Roosevelt Hotel, Madison Ave. and 46th St. You can buy, sell, browse, trade all day, amid thousands of Elvis, Beatles, heavy-metal, and other rock sounds. Admission, $3 . . . If you've always had a yen to learn to keep three balls in the air at once, check in at Olden Workshops for Brian Baldini's **Introduction to Juggling** session, 7/23, 9:30 a.m.–12:30. This stand-up comic and onetime Ringling Bros. clown will show you how, but you must register by phone (685-1234); the tab for all this expertise is $35 . . . You can take a step or two back in time at **Richmondtown Restoration's 19th-Century Dinners,** 7/23, 24 and 8/6, 7. The Staten Island Historical Society is host for an evening that affords a glimpse of period living, with its costumes, social customs, amusements, furnishings, and cooking techniques, along with a five-course banquet that includes churned butter, brick-oven bread, spit-roasted turkey and roast beef, and more. Reservations are absolutely necessary (718-351-9414); $35 . . . Tuck your under-1-year-old into your backpack for **Wave Hill's Baby Brigade,** a session with naturalist Christine Baier 7/20 at 9:30 a.m. She'll talk about how even a tiny child can learn to relate to nature's stimulating environment, through sensory experience with smell, taste, and touch. Meet at the Learning Center, Wave Hill, W. 249th St. and Independence Ave., Riverdale (549-2055); free.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Current Sky Show: "Encounter: The Search for Extraterrestrial Life," narrated by Mark Lenard. Learn how scientists are searching for life in space. Mon.–Fri. 1:30 and 3:30; weekends, on the hour 1–5 p.m. $3.75; children 2–12, $2; seniors, students, $2.75.

TOURS

PEDDLER'S PACK WALKING TOUR—Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., the public baths, a yeshiva, other sites. Every Sun. at 1; $12, children $6 (431-0233). See also "On the Midsummer Calendar," above, for a related event.

LADIES' MILE—A "Historywalk" with Joyce Gold (242-5762). 7/24 at noon, meet at Grace Church, Broadway and E. 10th St., for a tour of the old high-style shopping area. $8.

NEW YORK WALK-ABOUT—7/24 at 2, "Old New York and the Civic Center—Beyond the City Gates"; meet at St. Paul's Chapel, Broadway and Fulton St. $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

ADVENTURE ON A SHOESTRING—7/24 at noon, a walk along Fifth Ave., from 42nd to 59th Sts. $5. For meeting place: 265-2663.

ON THE WATERFRONT—A 90-minute stroll with Michael Jay Levin, to visit Greenwich Village and its riverside neighborhood. 7/24 at noon. Must reserve (924-7187). $7.

GUIDE SERVICE OF NEW YORK—"American Indian Heritage," 7/24, noon–5. Bus tour begins with a lunch at New York's only Native American restaurant, with cuisine of North American tribes; includes a visit to the Museum of the American Indian and an afternoon of cultural events; $35, including the luncheon and admission. To reserve (408-3332). Also ask about the all-day tour to Sleepy Hollow, 7/23.

SIDEWALKS OF NEW YORK— Each tour, $10 (517-0201). 7/23, 24 at 1: "Stars Around the Park"; meet in front of the Guggenheim Museum, Fifth Ave. and 89th St., for an outside look at some homes of the "rich and famous." Also 7/23, 24 at 1: "Movie Stars of the Upper West Side"; meet at 2 Columbus Circle (N.Y. Convention and Visitors Bureau GHQ), for some more R-&-F homes. 7/23 at 6: "Ye Original Olde Tavern Tour"; meet at the subway-entrance kiosk, Astor Pl. (8th St. across from Cooper Union), for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks. Also 7/23 at 6: "Ye Olde Tavern Tour, Too!"; meet at the Washington Square Arch, foot of Fifth Ave., to visit the Cedar, the Peculiar Pub, Blue Mill, others; tips and drinks are extra. 7/23 at 7: "Ghosts After Sunset," tour of haunted Greenwich Village; meet at 6 for a cocktail hour at Sunset Strip, 113 Horatio St. at West St. (your second drink is free); tour begins at 7. 7/24 at 1: "Ghosts of the Upper West Side"; meet at 5 W. 73rd St.

HISTORIC HOUSES—Visit landmarks with the Urban Park Rangers. In the Bronx: **Bartow-Pell Mansion** (885-1461); Sat., Sun. at 1, 2, 3. Brooklyn: **Lefferts Homestead** (718-965-6505); Sun. at 12:30, 2:30. Manhattan: **Dyckman House** (397-3197); Thurs., Fri. at 11 a.m., 2. **Morris-Jumel Mansion** (923-8008); Sat. at 11, 2; Sun. at 2. Queens: **Queens County Farm Museum** (718-237-3276); Sun. at 1, 2, 3, 4. Staten Island: **Alice Austen House** (718-816-4506); Sun. at 1, 2, 3. **Conference House** (718-984-2086); Sun. at 1, 2, 3. Tours are free, but some of the houses have an admission fee.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 7/24 at 7:15 a.m.: "Brighton Beach Early Riser"; ride through Prospect Park, along Ocean Pkwy., to Brooklyn's "Little Odessa" for a knish-nosh and a Boardwalk stroll; take a bathing suit (just in case), and try some Middle Eastern specialties on Atlantic Ave. Rain date 7/31. Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25. You buy your own food.

FULTON FISH MARKET TOUR—Sponsored by the South Street Seaport Museum first and third Thur. of each month. 7/21, 6 a.m.–7:30 a.m.: Enjoy a Manhattan clam chowder breakfast and tour the largest wholesale fish market in the country; tour begins at 171 John Street, between South and Front Sts. $15. Reserve (669-9416).

CENTRAL PARK—7/24, a tour by bike to hear about the park's "trivia" and some arcane bits of park lore. To reserve: 397-3080. Free.

PROSPECT PARK ENVIRONMENTAL CENTER—7/23 at 1, walk along the Gowanus Canal, for a glimpse of its historic past, with industrial archaeologist Phil Bayer and marine biologist Doreen Bader; meet at the Old Stone House, Fifth Ave. and 3rd St., Brooklyn; $4, seniors and kids $2. 7/24, a photographic ramble with Ray Pfortner, around Prospect Park's lake; pre-register; $12 (718-788-8549).

BROOKLYN HISTORICAL SOCIETY—7/23 at 1, a walk in Coney Island, along the Boardwalk, with an eye to past and future with architectural/urban historians Justin Ferate and John Kriskiewicz. Meet at Loew's Shore Theater on Surf Ave. $5 (718-624-0890).

BROOKLYN BIRD CLUB—7/23, a car-pool trip to the Jamaica Bay Wildlife Refuge, for a shorebird-watching session. $1 car-pool fee (718-789-5370). Also walks for beginner-birders, each Sat. in Prospect Park; meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640); free.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 7/23, Pelham Bay Park, Bronx. 7/24, Forest Park, Queens.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): A Woodlands walk every Sun. at 1; $2. Guided walks each Sat. at 10:30 a.m.; $2. . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Staten Island Institute of Arts and Sciences,** High Rock Park, 200 Nevada Ave., New Dorp, N.Y. (718-987-6233): 7/23 at 2, a seasonal nature hike; free. 7/24 at 2, swamp-life walk; free. Register at the Visitors Center 15 minutes ahead for each.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 7/23, a shore walk along the Atlantic on Staten Island (as much as is possible). Meet at 11 a.m. inside turnstiles on S.I. side of the Ferry terminal, near S.I. info booth; 25 cents for ferry fare, $2 for S.I. transportation (212-876-6688, nights before 10).

SPORTS

BASEBALL—**Yankees,** Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 7/18–20 at 7:30: vs. Texas; 7/25–28 at 7:30: vs. Milwaukee. $7.50–$11 . . . **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 7/21, 7/22 at 7:35 and 7/23, 7/24 at 1:35: vs. Atlanta. Please note: 7/23 at 1, Equitable Mets' Oldtimers Game; $6–$11.

KARATE—**United National Open Karate Championship,** Gleason's Arena, 29 Front Street, Brooklyn (212-245-8055). Competions in all classes and fighting forms. 7/24 at 1 (eliminations); at 3 (finals); $10.

BOXING—**Daily News Golden Gloves Champions vs. Korea,** Madison Square Garden (563-8300), Felt Forum. Amateur boxing matches. 7/21 at 8. $15, $20.

WRESTLING—Madison Square Garden Arena (563-8300). 7/25 at 7:30. World Wrestling Federation professional matches. $9–$15.

STEPS—**Fifth Avenue Mile Qualifier #2,** 7/23 at 9 a.m. (opened to all ages and paces): Over 200 runners are expected to participate in this second of three 1-mile races that begin and end at the Delacorte Oval, Central Park (at 81st Street). Runners will be grouped by predicted time for each race and the three fastest times for men and women in the Series will qualify for the Fifth Avenue Mile. Call New York Road Runners Club, 860-4455, for further information. $2 (NYRRC members), $4 (non-members) per race.

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $2, Grandstand; $5, Clubhouse. Featured: 7/20, Tremont; 7/23, Brooklyn Handicap; 7/24, Mount Vernon (NYB).

CHILDREN

BIG APPLE CIRCUS—The 1988 show, *1001 Nights at the Circus* comes to Long Island University bringing acts from five continents including clowns, elephants, and aerialists. 7/19 at 8, 7/20, 7/21 at 11:30 a.m. and 8, 7/22, 7/23 at 4 and 8. Long Island University, Southampton Campus, Southampton, L.I. (516-299-2752 or 212-307-7171). $9–$15 (except 7/23 at 8).

IRISH FAIRY TALES—Enjoy four Irish fairy tales performed by the New York Renaissance Festival Players. 7/18 at 2:30; also, 7/21 at 2:30, the Renaissance Players will perform *Robin Hood;* both programs at the Lincoln Center Library, Heckscher Oval, 111 Amsterdam Ave. at 65th St. (870-1630). Free.

MEET THE AUTHOR—Meet author Diana Wynne Jones and listen to her read from her latest book *The Lives of Christopher Chant.* 7/23 at 2. Books of Wonder, 132 Seventh Ave. at 18th Street (989-3270). Free.

COME PLAY ON OUR STOOP—Enjoy games such as jacks, marbles, skelly, and other favorites in conjunction with the exhibit *City Play.* Every Tue.–Sat., between 11 a.m. and 2, through 8/28. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). Free.

SUMMER DREAMS—A program of stories, movement, rhythm, and song with Nina Jaffe. 7/20 at 2. The Brooklyn Historical Society, 128 Pierrepont Street, Brooklyn (718-624-0890). Free (reserve).

PINWHEELS AND PAPER TOYS—Children, ages 6–12, can learn how to make toys to take home. 7/20, 21 at 3. Richmondtown Restoration, Staten Island Historical Society, 441 Clarke Avenue (718-351-9414). $4; children, $3 (reserve).

CHILDREN'S FILMS—*The Electric Grandmother* and *The Snowman;* 7/18 at 2. Also *Rookie of the Year* and *Strega Nonna,* 7/25 at 2; at Brooklyn Central Library, Grand Army Plaza, Brooklyn (718-780-7759). Free.

WATER DETECTIVES—Explore plant, animal, and insect life in ponds by using magnifying glasses and nets. 7/24 at 1. Meet at the Children's Garden, Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4544). $20 (adult and one child). Reserve.

THE TALE OF BEATRIX POTTER—Julie Andrews narrates a 30-minute audio/visual program in conjunction with the exhibit *Beatrix Potter: Artist and Storyteller.* Tue.–Sat. at 12:15 and Sun. at 1:15 through 8/21. The Pierpont Morgan Library, 29 E. 36th St. (685-0008). $3, admission.

13TH STREET REPERTORY COMPANY—*The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4.

PENNY BRIDGE PLAYERS—See *Circus Berserkus,* billed as the "world's wackiest show." Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346, 718-858-9152). 7/19–21 and 7/26–28 at 10:30 a.m. and 1; 7/22 and 7/29 at 10:30 a.m.; 7/25 at 10:30 a.m. and 1. $4.

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

KIDS PROJECT PUPPET SHOW—Puppets teach children something about what the world is like for blind, deaf, or mentally retarded youngsters, and those with a learning disability or a disabling disease like cerebral palsy. Brooklyn Public Library program: 7/26 at 11 a.m., Flatlands, 2065 Flatbush Ave; at 2, Mill Basin, 2385 Ralph Ave.; also, a puppet program that deals with physical and sexual-abuse prevention: 7/21 at 11 a.m., Marcy, 617 DeKalb Ave.; at 2, Brower Park, 725 St. Marks Ave.; 7/22 at 11 a.m., New Utrecht, 1743 86th St.; at 2, Ulmer, 2602 Bath Ave.; all programs free (718-780-7700).

RAPUNZEL—A musical adaptation of the classic fairy tale presented by the Theatreworks/U.S.A. 7/20 at 1:30. Heckscher Park, Prime Ave. and 25A, Huntington, L.I. (516-271-8442). Free.

PINOCCHIO—Sat. at 2 in July and Aug. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). $5 (reserve).

SPECIAL EXHIBITS—**Timeless Tales: Three Centuries of Children's Books**—Over 200 manuscripts, rare editions, original art, and illustrations representing the most beloved children's books from the 17th-century to the present. Through 9/3 at the New York Public Library, Central Research Library, Fifth Ave. at 42nd St. (930-0501). Mon.–Sat., 10 a.m.–6. Free . . . **Children's Fire Prevention Art**—Posters, banners, games, and art constructions by students, grades k–9 from the New York City Public School System, that reflect the lessons of fire safety and prevention; through the summer at the New York City Fire Museum, 278 Spring Street (691-1303). Mon.–Fri., 10 a.m.–4; call for weekend hours. Donation . . . **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. Also, **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment. Photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—**Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 7/23, 1–2:30: "Cool Shades and Teas"—Make hat brims and sunglasses while the sun steeps your tea. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 7/23, 1:30–3: "Kick Up Your Heels"—Learn traditional dance steps from the Victorian Era. Free (reserve) . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 7/23, *The Precious Present* told by Trudy Betcher and *How God Made Butterflies* told by Derrick Tyes. Free . . . **Conservatory Garden,** water-lily pond, Fifth Ave. and 105th St.: 7/21, 28: at 11 a.m., "Garden Tales," storytelling programs.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—7/18 at 2: "Tap Dancing Workshop," a program for children ages 8 and up (reserve) at the **Inwood** branch, 4790 Broadway (942-2445) . . . 7/21 at 3: "Folk Tales From Many Lands," a dramatic program presented by Stratford-On-Hudson at the **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054) . . . 7/21 at 3:30: "Orgami Workshop," a program for ages 8–12 at the **Ottendorfer** branch, 135 Second Ave. (674-0947) . . . 7/22 at 2:30: "Dino Show," a slide show and activity program about dinosaurs at the **Webster** branch, 1465 York Ave. (288-5049).

HOT PROSPECTS—Summer performances in Prospect Park, Brooklyn (718-965-8950). At the Picnic House, near P.P.W. and 3rd St. 7/24 at 3: "The Philippine Dance Company"—See ritual dances of Philippine tribes and movement influenced by Muslim and Spanish cultures. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 7/23, 24 at 1 and 3: "Words and Pictures of Freedom"—Create personal collages dealing with the theme of freedom; 7/23 at noon and 2: "Video Artist Workshop"—Learn how to use video equipment as you have fun expressing your personal feelings. Exhibits: "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Grand Canyon: The Hidden Secrets,* which features beautiful cinematography; at 11:30 a.m. and 2:30 daily; *The Dream Is Alive,* the remarkable story of America's space-shuttle program. $3.50; $1.75, children (per film); double features shown Wed., Fri., and Sat. at 6 p.m. and 7:30 p.m. $5.50; $3, children. Admission: $3.50; children, $1.50.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). "Summer Family Programs"—Every Tue.–Fri. at 11 a.m.: Gallery Talk/Sketching; at 1 each day, enjoy a film. Program runs through 8/5 and needs no advance registration. Families should meet at the Uris Center. Free (with museum admission). Daily themes—7/19: "New York: A 20th-Century City"; 7/20: "Listening to the Ancestors"; 7/21: "Windows of Color"; 7/22: "Folding Seasons: Japanese Screens."

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). 7/18 and 7/25 (ages 4–6) and 7/19 and 7/26 (ages 7–9) at 11 a.m.: "Make a Book"—Children will explore the Seaport, create, and illustrate stories based on their journey, and then create their own book. $10 (reserve); also, Fri.–Sun., 2:30–4, through the summer: "Family Workshops"—Parents and children can learn 19th-century printing techniques in this special workshop (free with admission). Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special summer workshops: 7/18 at 1: "Winnie Wilson Puppets"; 7/20 at 3: "Hand Talk"; 7/21 at 2: "Skeleton Sketches"; 7/22 at 1: "Billy G, Juggler"; 7/22 at 7 p.m.: "Spirit Ensemble"; 7/23 at 1:30: "Show-Off Hands"; 7/23 at 2: "Collection Connections"; 7/24 at 1:30 and 3: "Puppet Show"; 7/25 at 1: "Dance Performance"; also, "Doctor Dimension and the Rulers of the Universe."—An exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Hours (through 9/6): Daily except Tue. 10 a.m.–5 p.m. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Summer Workshops, Tue. at 10:30 a.m. and 1:30 p.m. 7/19: "Fancy Faces"—Faces are created from wood, clay, metal, and a variety of other materials; 7/26: "Urban Constructions"—Children create a model of New York City using objects from the environment. 50 cents. Museum hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1 (must be accompanied by an adult).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 7/20, 1–3: "Rockets Away!"—Build your own parachute revovery rocket; $7; 7/21, 7/22, at 10:30 a.m. and 1:30 a.m.: "Man in Space"—An overview of the NASA space program by a specialist from the Goddard Space Center. Free (with admission); 7/23 at 1:30: "Living in Space"—A workshop on how man adapts to life in zero gravity. $1.50; also a selection of films and videos will be shown. Call about "Sky High Summer," through 8/28, for daily activities. Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Summer-workshop programs: "Ships Ahoy!," sessions with a nautical theme, each Wed. 1–3 ; free with $2 museum admission; 7/24 from 11 a.m.–5: "Joke Jamboree!"—A one-of-a-kind fesival featuring dozens of performers, wacky workshops, and roving entertainers; at 1 and 2:30: "Professor Putter"—An eccentric gentleman performer in a magical musical entitled *Gadgetorium;* at 1:30 and 3: "Rosie and Herbert the Clowns"—A clown act with juggling, acrobatics, mime, and music; also, the museum's cast of crazy characters will entertain throughout the day. Free with admission. Special exhibit: "What If You Couldn't?" An exhibit that creates an environment in which the non-disabled public can learn more about the feelings of those with disabilities. The exhibit is divided into six stations including visual impairments, auditory impairments, physical handicaps, learning disabilities, emotional disturbances, and mental retardation, through 8/21. Hours: Tue.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066).7/19: Jessie Junior Group. 7/20-7/21: Michael Hashim Organ Trio. Sets at 10 and 11:30. Friday and Saturday third set at 1a.m. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 7/22: Lee Genesis at 8 and The Dragons at midnight.7/23: Perry Norton at 10 and Bed Rock City at 1:30am. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). 7/19 through 7/24: Elvin Jones & His Group and Hilton Ruiz Ensemble. Shows at 9 and 11:30 with third shows at 1:30a.m. on Friday and Saturday. "After Hours. . ." the Dan Harper Quartet plays Tue.-Sun. after last set till 4a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/22: Livingstone Taylor and Bonnie Koloc. 7/23: Doc Watson and Dave Van Ronk. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/23: Kirk Lightsey with Cecil McBee. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 7/19: The Bob Kindred Trio. 7/21: Russ Kassoff Duo. Mon.-Thu. 8-midnight, Fri.-Sat. 9:30-1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Every Mon.-Fri. from 5-8:30: Early Bird concerts with the Brooks Kerr Duo featuring Bob Field on bass. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/21: Diane Kimbrell, Barry Morris, Thomas Awally, Marsi Doats and J.T. Lawlor. Show starts at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 7/19-7/24: Jackie Paris with Steve Ash, Mike Richmond, and Keith Copland. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring sets Thu.-Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/22-23: Nat Jones Trio. 7/24: Dom Salvador; Dave Berkman.**Upstairs:** 7/22: Tommy Koenig's "Living Experiment" at 8, Francine Finley at 10. Sammy Carr and the Moonlighters at 11:45. 7/23: Jim Dawson at 8, cabaret shows at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St. (319-6650). Every Wed. from 9: Ed Polcer with Ken Peplowski-Frank Vignola Mid-Town jazz. Thu.-Sat. at 9, 10:30, and midnight: Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 7/22: Satin at 10 and 12; Homeboys at 11 and 1a.m. 7/23: The Anthony Kane Blues Band. 7/24: Pat Cisarano Band. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. 7/19-7/23: Herman Foster and Jay Leonhart. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). Through 7/20: New Music Seminar. 7/22: Joey Arias. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. Through 7/23: Santi De Briano Trio. Tue.-Thu. from 10-2 a.m., Fri.-Sat. 10-3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Shows Tue.-Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 7/23 and 7/24: Daryl Jones and Mark Ledford. Three shows Fri. and Sat. at 9:30p.m., 11:30p.m. and 1a.m. **AE, CB, DC, MC.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. Sets at 10, 11 and 12:30 a.m. AE, DC, MC, V.

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.-Tue. from 9-midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8-midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9-midnight, Fri.-Sat. from 9:30-12:30 a.m. **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Shows Mon.-Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 7/20: Iggy Pop 10:30. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/20: War Babies with Marc Newman of Tao Jones. 7/21: Jimi J & the X-Ray. 7/22: The Rookies. 7/23: Bobby Bandiera. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). Shows from 9. 7/21: The Zealots, Tommy Rivers and the Cadillac Cowboys. 7/22: The Carry Bell Blues Band. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Terrace:** 7/22-30: Gato Barbieri. Tue.-Thu. and Sun. from 10-2 a.m., Fri.-Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Beg. 7/19 through 7/24: Henry Threadgill Sextett. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). Sets at 9:30 and 11:30, Sun., Tue.-Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.-Sun. from 9. 7/20-7/24: Sal Salvador and Chrystal Image. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 7/23: Jane Jarvis on piano, Major Holley on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 7/22: James Cotton plus Sugar Ray & The Blue Tones. 7/23: Sun Rhythm Section plus Jack Smith's Rockabilly Planet. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Tue.-Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Wed. and Thu. at 9:30: Comedy showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 7/20: Alan Chan, Nadine Moody, Vincent Gottschalk, Margaret Ost. Showtime 7. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 7/20-7/21: Imam, Terry Day. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/24: Keith Baron, Maxine Lapiduss, Scott LaRose, Steve Skrovan. D. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 7/30: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Informal and friendly club/restaurant with dancing nightly from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Through 7/23: Patti Page at 9 and 11. Closed 7/24 through 8/8 for renovations. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346l W. 46th St. (265-8133). **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 7/24: Lee Sachs and TBA. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

IBIS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

WEST BANK CAFE—407 W. 42nd St. (695-6909). 7/19-21: Dear John at 8:30, Makin' Tuna at 10:30. 7/22: Flat Tire at 8:30, Lew Black "This Week in Review" at 10:30. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue-.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Kurt Wieting plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by Larry Vuckovich, Tue.–Sun. 9–1 a.m. and Sunday jazz brunch 12-2:30p.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30, followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 9:45, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). Judge's Chamber: Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. Nightly at 8. 7/22: Wallem and Tolan. 7/23: Linda Indian. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodward performs every Wed.–Sat. from 7:30–11:30. **AE, CB, DC.**

SOLUTIONS TO LAST WEEK'S PUZZLES

A	D	H	E	R	E	N	T	■	S	C	R	I	M	P
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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., July 20

3:00/WNCN—Haydn: Qt. in F, Op. 74, No. 2; **R. Strauss:** *Till Eulenspiegel,* Op. 28.

WNYC—Sibelius: *Rakastava;* **Dukas:** Sym. in C.

WQXR-AM/FM—Gershwin: *Rhapsody in Blue;* **Smetana:** *My Country:* "From Bohemia's Meadows and Forests."

4:00/WNCN—Purcell: *Gordian Knot Untied:* Incidental Music; **Chopin:** Mazurkas, Op. 59.

WQXR-AM/FM—Rossini: *Semiramide:* Ov.; **Mozart:** Rondo in A.

5:00/WNCN—Vivaldi: Sonata for Oboe in c; **Wolf-Ferrari:** *Il Campiello:* Intermezzo, Ritonello, and Prelude.

6:00/WNCN—Vaughan Williams: "Norfolk" Rhapsody No. 1 in e; **Vivaldi:** Cto. per Flautino.

7:00/WNYC—Los Angeles Philharmonic. Simon Rattle, conductor. **Beethoven:** *Leonore,* Ov. No. 1; **Stravinsky:** Cto. for Piano and Winds; Sym. in 3 Movements.

8:00/WNCN—Schumann: *Kreisleriana,* Op. 16; **Haydn:** Trio for Baryton No. 85 in D.

8:05/WQXR-AM/FM—Franck: Sym. in d; **Bach:** Suite No. 3: "Air."

9:00/WNYC—Prokofiev: Violin Sonata No. 1; **Stravinsky:** Divertimento.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., July 21

3:00/Haydn: Sym. No. 88 in G; **Elgar:** "Cockaigne" Ov., Op. 40.

WNYC—Dahl: Cto. a Tre; **Bartok:** *The Wooden Prince.*

WQXR-AM/FM—Chopin: "Krakowiak" Rondo; **Copland:** Duo for Flute and Piano.

4:00/WNCN—Susato: Suite for Brass; **Augado:** Introduction and Rondo, Op. 2, No. 3.

WQXR-AM/FM—Dvorak: *Scherzo Capriccioso*; **Gluck:** *Iphigenie in Aulis:* Suite.

6:00/WNCN—Liszt: Prelude and Fugue on the Theme "Bach"; **Arne:** Sym. No. 2 in F.

7:00/WNYC—Sante Fe Chamber Music Festival. **Bach:** Partita for Violin; **Crumb:** *Voice of the Whale;* **Mozart:** Piano Qt.; **Dvorak:** String Qt., Op. 96, "American."

8:00/WNCN—Janácek: Sinfonietta; **Paganini:** Sonata for Guitar in A.

8:05/WQXR-AM/FM—Mozart: Violin Cto. No. 3; **Barber:** Violin Cto.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host; pianist Murray Perahia. **Mozart:** Sonata No. 17 in D; **Berg:** Sonata for Piano, Op. 1; **Beethoven:** Sonata for Piano No. 31 in A-Flat, Op. 110.

WNYC—Dello Joio: *Meditations Ecclesiastes*; **Creston:** Partita.

Fri., July 22

3:00/WNCN—R. Strauss: Parergon to the Symphonia Domestica for Piano Left Hand and Orch., Op. 73; **Tartini:** Cto. for Violin in b.

WNYC—Delius: String Qt.; **Scriabin:** *Poem of Ecstasy.*

WQXR-AM/FM—Dvorak: *The Midday Witch;* **Mozart:** Piano Cto. No. 2 in B-Flat.

4:00/WNCN—Telemann: Sonata for Bassoon and Continuo in f; **Rachmaninoff:** "Russian" Rhapsody.

6:00/WNCN—Liszt: Hungarian Rhapsody No. 2 in C-Sharp; **Albicastro:** Cto. a Quattro in B-Flat, Op. 7, No. 6.

WQXR-AM/FM—Smetana: *My Country:* "The Moldau"; **Saint-Saëns:** Introduction and Rondo Capriccioso.

5:00/WQXR-AM/FM—Schumann: Adagio and Allegro for Horn and Piano in A-Flat, Op. 70; **Sor:** *Fantaisie,* Op. 7.

8:00/WNYC—Delius: *Songs of Sunset.*

8:05/WQXR-AM/FM—"Tanglewood Music Festival." **Beethoven:** Piano Cto. No. 2; **Ravel:** Piano Cto. for the Left Hand.

9:00/WNCN—Bizet: Sym. in C; **Beethoven:** Variations in E-Flat, Op. 44.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Erich Leinsdorf, conductor. **Mendelssohn:** *The Hebrides:* Ov.; **Wagner:** *The Ring of the Nibelung:* Excerpts.

Sat., July 23

10:00 a.m./WNCN—Touchemoulin: Cto. for Flute and Strings in A; **Vivaldi:** Cto. for 2 Guitars in G.

WNYC—Mozart: String Qt.; **Haydn:** Sym. No. 92.

10:04 a.m./WQXR-AM/FM—Britten: "Simple" Sym.; **Schumann:** *Papillons.*

11:04 a.m./WQXR-AM/FM—Butterworth: *Two English Idylls;* **Prokofiev:** Violin Cto. No. 1.

11:05 a.m./WNYC—Beethoven: String Qt. No. 10; **Chopin:** Sonata No. 3.

12:00/WNCN—Bax: Elegiac Trio; **Haydn:** Sonata for Piano No. 33 in c.

12:05/WQXR-AM/FM—Bach: Violin Cto. No. 2; **Chabrier:** Suite Pastorale.

12:10/WNYC—Bruckner: Sym. No. 7; **Roussel:** *The Spider's Feast.*

2:04/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Strauss:** *Salome* (Nilsson, Hoffman, Stolze, Vienna Philharmonic/Solti).

5:00/WNCN—Boccherini: Qt. in E-Flat, Op. 6, No. 3; **Soler:** Sonata for Harpsichord in D.

5:04/WQXR-AM/FM—C. P. E. Bach: Sym. in b; **Haydn:** Piano Cto. in d.

6:00/WNCN—Kabalevsky: Cto. for Violin in C, Op. 48; **Boccherini:** Sinfonia in d, "La Casa del Diavolo."

7:00/WNCN—Rimsky-Korsakov: *Tsar Saltan,* Op. 57; **Bach:** Cto. for 2 Harpsichords in C.

8:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **Sibelius:** "Karelia" Suite, Op. 11.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Michael Stern, conductor; pianist Derek Wieland. **Beethoven:** "Coriolan" Ov.; **Rachmaninoff:** Rhapsody on a Theme of Paganini; **Mendelssohn:** Sym. No. 5, "Reformation."

Sun., July 24

10:00 a.m./WNCN—"Classic Guitar." **Arnold:** Cto. for Guitar, Op. 67; **Villa-Lobos:** Prelude for Guitar No. 3 in a.

WNYC—Mozart: Sym. in D; **Hummel:** Violin Sonata in E-Flat; **Giuliani:** "Gran Duetto" Concertante.

11:00 a.m./WNCN—Chopin: Introduction and Rondo, Op. 16; **Dvorak:** Mazurek for Violin and Orch. in e, Op. 49.

WNYC—Mozart: Sonatas played by Schiff, Uchida, and Haskil.

12:00/WNCN—Haydn: Sym. No. 47 in G; **Brahms:** Variations on a Theme by Haydn, Op. 56.

12:04/WQXR-AM/FM—Liszt: Piano Sonata in b.

1:00/WNCN—Chicago Symphony Orchestra. Gennady Rozhdestvensky, conductor; pianist Nelson Freire. **Rachmaninoff:** Cto. for Piano No. 3 in c, Op. 30; **Shostakovich:** Sym. No. 10 in e, Op. 93.

WNYC—Caplet: *Masque of the Red Death;* **Ravel:** *Mother Goose.*

1:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." **Mozart:** *The Hunt;* **Collins:** String Qt.; **Parker:** Dances; **Debussy:** Qt. in g.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Glenn Dicterow. **Villa-Lobos:** Bachiana Brasileira No. 7; **Mozart:** Sinfonia Concertante for Violin and Viola; **Ravel:** *Mother Goose:* Suite; *Daphnis et Chloe:* Suite No. 2.

6:00/WNCN—Wagner: *Parsifal:* Prelude to Act I; **MacDowell:** Sonata for Piano No. 1, Op. 45, "Tragica."

8:00/WNCN—Reger: Sonata for Clarinet and Piano in F-Sharp, Op. 49; **Kecce:** Cto. for Mandolin, Strings, and Harpsichord in G.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Rossini:** *La Donna del Lago* (Ricciarelli, Valenti, Raffanti, Orch. of Europe/Pollini).

Mon., July 25

3:00/WNCN—Debussy: *Images pour Orchestra:* "Iberia"; **Liszt:** Concert Paraphrase on Themes from Verdi's "I Lombardi."

WNYC—Goldmark: "Rustic Wedding" Sym.; **Dohnanyi:** Serenade.

WQXR-AM/FM—Telemann: Suite in F; **Wagner:** *Die Meistersinger:* Prelude.

4:00/WNCN—Vivaldi: Cto. for Cello, Strings, and Continuo in b, Op. 26, No. 10; **Bach:** Chorale Preludes.

WQXR-AM/FM—Debussy: "Petite" Suite; **Mozart:** Serenade in D.

6:00/WNCN—L. Mozart: "Toy" Sym.; **Lehár:** *Wiener Frauen:* Ov.

7:00/WNYC—Zwilich: Trio; **Talma:** Piano Sonata No. 1; **Corigliano:** *Elegy.*

8:05/WQXR-AM/FM—Tchaikovsky: Sym. No. 2, "Little Russian"; Capriccio Italien.

9:00/WNCN—R. Strauss: *Don Quixote:* Op. 35; **Bach:** *Musical Offering.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Esa-Pekka Salonen, conductor; violinist Cho-Liang Lin. **Mendelssohn:** Violin Cto. in e; **Lutoslawski:** Sym. No. 3.

Tue., July 26

3:00/WNCN—Rachmaninoff: *Isle of the Dead,* Op. 29; **Ravel:** Sonata for Violin and Piano.

WNYC—Strauss: *Le Bourgeoise Gentilhomme;* **Stravinsky:** *Scenes de Ballet.*

WQXR-AM/FM—Bach: Cto. in c for Violin and Oboe; **Ibert:** *Escales.*

4:00/WNCN—Ricciotti: Cto. for 4 Violins, Viola, Cello, and Basso Continuo No. 3 in A; **Puccini:** Preludio Sinfonico in A.

WQXR-AM/FM—Liszt: *Mephisto Waltz;* **Haydn:** Trumpet Cto. in C.

6:00/WNCN—Wagner: *Siegfried:* "Forest Murmurs"; **Various:** Dance Music of the High Baroque.

7:00/WNCN—Novak: Tone Poem for Large Orch., Op. 33, "About the Eternal Longing"; **Smetana:** *Wallenstein's Camp.*

WNYC—New Jersey Chamber Music Society. **Prokofiev:** Ov. on Hebrew Themes; **Kupferman:** *Masada;* **Ravel:** Introduction and Allegro.

8:05/WQXR-AM/FM—Mozart: Sym. No. 39; **Ravel:** *Bolero.*

9:00/WNCN—Schumann: Sym. No. 4 in d, Op. 120; **Elgar:** *Coronation March:* Op. 65.

WNYC—Franck: Sym. in d; **Stravinsky:** "Firebird" Suite.

9:06/WQXR-AM/FM—Sibelius: Sym. No. 4; **Mozart:** Sinfonia Concertante in E-Flat for Violin, Viola, and Orch.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, JULY 20–22 and 25–26

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
535-1000
❼ **WABC**
887-7777
❾ **WWOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
🅗 **HBO**
512-1208
🅜 **CINEMAX**
512-1208
🅝 **UPTOWN**
304-3000
🅢 **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ *Business This Morning*
❹ News
❺ *Saber Rider*
❼ *World News*
❾ *Zoobilee Zoo*
⓫ Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
⓭ Wed.–Fri.: *Learn to Read*
Mon., Tue.: *Bodywatch*
🅗 Thu.: *The Gnomes' Great Adventure*
Mon.: *Paddington Goes to School*
🅜 Thu.: **Movie:** *Head Office*
🅢 Thu.: **Movie:** *The Legend of Sleepy Hollow*
Mon.: **Movie:** *Kid Coulter*

6:15 a.m.
🅜 Tue.: **Movie:** *Daisy Kenyon*

6:30 a.m.
❷ News
❹ *Before Hours*
❺ *He-Man*
❾ *Comic Strip*
⓫ *Spiral Zone*
⓭ *New Jersey News* (except Mon.)
Mon.: *Currents*
🅗 Wed.: *Don't Touch*
Fri.: *The Truth About Alex*
Mon.: *The Truth About Alex*
Tue.: *Travels of Marco Polo*
🅜 Wed.: **Movie:** *Johnny Apollo*
Fri.: **Movie:** *Forty Guns*
🅢 Fri.: **Movie:** *My American Cousin*

6:45 a.m.
❹ News
㉑ *A.M. Weather*

7:00 a.m.
❷ *This Morning*
❹ *Today*
❺ *Woody Woodpecker*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Teddy Ruxpin*
⓭ *Sesame Street*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
🅜 Mon.: **Movie:** *That's Life!*
🅢 Tue.: *Gaucho*

7:30 a.m.
❺ *Flintstones*
❾ *Jetsons*
⓫ *Smurfs*
㉑ *Homestretch*
🅗 Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
🅜 Thu.: **Movie:** *Commandos Strike at Dawn*
🅢 Wed.: *Nicky and the Nerd*

8:00 a.m.
❺ *Bugs and Porky*
❾ *Bugs Bunny*
⓫ *Jem*
⓭ *Captain Kangaroo*
㉑ *Sesame Street*
🅗 Wed.: **Movie:** *Shipwreck!*
Thu.: **Movie:** *The Other Woman*
Fri.: **Movie:** *Jake Speed*
Mon.: **Movie:** *Lethal*
Tue.: **Movie:** *Forbidden*
🅜 Wed.: **Movie:** *Over the Top*
Fri.: **Movie:** *Panic in the Streets*
Tue.: **Movie:** *Hannah and Her Sisters*
🅢 Wed.: **Movie:** *'night Mother*
Thu.: **Movie:** *Dreamscape*
Fri.: **Movie:** *Hot Pursuit*
Mon.: **Movie:** *Madame X*
Tue.: **Movie:** *Sweet Liberty*

8:30 a.m.
❺ *My Little Pony*
❾ *Dinosaucers*
⓫ *Bionic Six*
⓭ *Mister Rogers*

9:00 a.m.
❷ *The Judge*
❹ *Geraldo*
❺ *I Love Lucy*
❼ *Morning Show*
❾ *My Favorite Martian*
⓫ *Ghostbusters*
⓭ *Sesame Street*
㉑ *Owl TV*
㉛ *Body Pulse*
🅜 Mon.: **Movie:** *Radium City*

9:30 a.m.
❷ *Divorce Court*
❺ *I Love Lucy*
❾ *I Dream of Jeannie*
⓫ *G.I. Joe*
㉑ *Reading Rainbow*
㉛ *Body Electric*
🅗 Mon.: **Movie:** *The Professionals*
🅜 Wed.: **Movie:** *Belles on Their Toes*
Thu.: **Movie:** *The Horsemen*
Fri.: **Movie:** *Trail of the Pink Panther*

9:45 a.m.
🅗 Wed.: **Movie:** *A Christmas Story*
Thu.: **Movie:** *The Zoo Gang*

10:00 a.m.
❷ *Family Feud*
❹ *Sale of the Century*
❺ *Gilligan's Island*
❼ *Sally Jessy Raphaël*
❾ *People Are Talking*
⓫ Wed.: *The Munsters* (4 episodes)
Thu.: *Odd Couple* (4 episodes)
Fri.: *Laverne & Shirley* (4 episodes)
Mon.: *Mork & Mindy* (4 episodes)
Tue.: *Little Rascals* (4 episodes)
㉑ Instructional Television (concludes at 3)
㉛ Wed.: *Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
🅗 Fri.: **Movie:** *Morgan Stewart's Coming Home*
Tue.: **Movie:** *Soul Man*
🅜 Tue.: **Movie:** *Club Paradise*
🅢 Wed.: **Movie:** *When the Boys Meet the Girls*
Thu.: **Movie:** *Period of Adjustment*
Fri.: **Movie:** *The Far Horizons*
Mon.: **Movie:** *Fiddler on the Roof*
Tue.: **Movie:** *Brass Target*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ *Bewitched*
❼ *Jeopardy II*
㉛ Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *Dukes of Hazzard*
❼ *Growing Pains*
❾ *People Are Talking*
㉛ Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *Adams Chronicles*
Mon.: *Young at Heart*
Tue.: *Face to Face*
🅜 Wed.: **Movie:** *That's Life!*
Mon.: *The Max Movie Show*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
㉛ Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *World Beat*
Tue.: *Body Watch*
🅗 Wed.: **Movie:** *Making Mr. Right*
Thu.: **Movie:** *Disorderlies*
Fri.: **Movie:** *On the Edge*
Mon.: *Tanner '88*
🅜 Thu.: **Movie:** *The Revolt of Mamie Stover* (cc)
Fri.: **Movie:** *Jeremiah Johnson*
Mon.: **Movie:** *Munchies*
Tue.: **Movie:** *The Seven Magnificent Gladiators*

NOON
❷ News
❹ *Super Password*
❺ *Bionic Woman*
❼ *Ryan's Hope*
❾ News
⓫ Wed.: **Movie:** *Terror of Mechagodzilla* (1978)
Thu.: **Movie:** *Godzilla vs. Mothra* (1964)
Fri.: **Movie:** *Son of Goszilla* (1969)
Mon.: **Movie:** *Lassie: The New Beginning* (1978). Lee Bryant.
Tue.: **Movie:** *C.H.O.M.P.S.* (1979). Valerie Bertinelli.
⓭ *House for All Seasons*
㉛ Wed.: *The Struggle for Poland*
Thu.: *Upstairs, Downstairs*
Fri.: *Modern Maturity*
Mon.: *Sixteen Days of Glory*
Tue.: *Alive From Off Center*
🅗 Mon.: **Movie:** *Making Mr. Right*
Tue.: **Movie:** *Space Balls*
🅢 Wed.: **Movie:** *The Sins of the Fathers Part I*
Thu.: **Movie:** *The Sins of the Fathers Part II*
Fri.: **Movie:** *Sweet Liberty*
Tue.: **Movie:** *Nobody's Fool*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❼ *Loving*
⓭ *This Old House*
㉛ Fri.: *Science Journal*
Tue.: *Voices of Northern Ireland*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ *High Rollers*
⓭ Wed.: *One-on-One*
Thu.: *Defense Monitor*
Fri.: *Innovation*
Mon.: *Inside Albany*
Tue.: *American Interests*
㉛ Wed.: *Mystery!: The Return of Sherlock Holmes*
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *Declaration of Independent*
Tue.: *Masterpiece Theatre*
🅗 Thu.: **Movie:** *The Aurora Encounter*
Fri.: **Movie:** *The Man Who Broke 1,000 Chains*
🅜 Wed.: **Movie:** *Daisy Kenyon*
Thu.: **Movie:** *Over the Edge*
Mon.: **Movie:** *Nightmare Alley*
Tue.: **Movie:** *84 Charing Cross Road*
🅢 Mon.: **Movie:** *Sweet Lorraine*

1:30
❷ *Bold and the Beautiful*
❾ *Love Connection*
⓭ *Joy of Painting*
🅗 Wed.: **Movie:** *Ordeal by Innocence*
🅜 Fri.: **Movie:** *13 West Street*

1:45
🅗 Tue.: **Movie:** *The Other Woman*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Thundercats*
❼ *One Life to Live*
❾ *Newlywed Game*
⓫ *Best Talk in Town*
⓭ *French in Action*
㉛ Wed.: **Movie:** *Indiscreet* (1931). Gloria Swanson.
Thu.: **Movie:** *A Farewell to Arms* (1932). Gary Cooper.
Fri.: *Summer Night Music:* "Saxophone Colossus"
Mon.: *European Journal*
Tue.: **Movie:** *The Courageous Mr. Penn* (1941). Deborah Kerr.
🅗 Mon.: **Movie:** *Martin's Day*
🅢 Wed.: **Movie:** *Sweet Lorraine*
Thu.: **Movie:** *King Kong Lives*
Fri.: **Movie:** *Paper Moon*
Tue.: **Movie:** *The Return of Joe Forrester*

2:30
❺ *Bugs & Porky*
❾ *Dating Game*
⓫ *Voltron*
⓭ *French Chef*
㉛ Mon.: *This Old House*
🅗 Thu.: *America Undercover:* "Vigilante"
🅜 Thu.: *Legendary Ladies*
🅢 Mon.: **Movie:** *Rousters*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Dennis the Menace*
❼ *General Hospital*
❾ *Cannon*
⓫ *Heathcliff*
⓭ *International Kitchen*
㉑ *Mister Rogers*
㉛ Mon.: *The Perkins Family*
🅗 Wed.: *Don't Touch*
Fri.: **Movie:** *The Gig*
🅜 Wed.: **Movie:** *Goodbye, Mr. Chips*
Fri.: **Movie:** *Radium City*
Mon.: **Movie:** *The Tamarind Seed*
Tue.: **Movie:** *The Horseman*

3:30
❺ *Real Ghostbusters*
⓫ *Tom and Jerry*
⓭ *Frugal Gourmet*
㉑ *Sesame Street*
㉛ *Video Music Box*
🅗 Thu.: *Soupman*
Tue.: **Movie:** *Dragnet*

M Thu.: **Movie:** *Nightmare Alley*
(cc)
S Wed.: *Nicky and the Nerd*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Tom and Jerry*
13 *Sesame Street*
H Wed.: **Movie:** *The Professionals*
Thu.: **Movie:** *The Gnomes' Great Adventure*
Mon.: **Movie:** *On the Edge*
S Wed.: *Gaucho*
Thu.: *Between Two Loves*
Fri.: *The Legend of Pecos Bill*
Mon.: **Movie:** *Kid Coulter*
Tue.: **Movie:** *The Gnomes' Great Adventure*

4:30
2 *People's Court*
5 *Double Dare*
11 *Transformers*
21 *Reading Rainbow*
31 Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *All About TV*
Tue.: *Make Yourself at Home*
H Fri.: *The Truth About Alex*
S Fri.: *Umbrella Jack*

5:00
2 4 7 News
5 *What's Happening?*
9 *Hawaii Five-O*
11 *Little House*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *Interests*
Fri.: *Kwitney Report*
Mon.: *Looking East*
Tue:: *Body Electric*
M Fri.: *Roy Orbison*
Mon.: *Legendary Ladies*
Tue.: **Movie:** *Jeremiah Johnson*
S Wed.: *The Terrible Secret*
Thu.: **Movie:** *The Gnomes' Great Adventure*
Fri.: *The 1,000 Dozen*

5:30
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Thu.: **Movie:** *Sylvester*
Fri.: **Movie:** *Soul Man*
Mon.: *Soupman*
Tue.: *Rocco's Star*
M Wed.: **Movie:** *Samson and Delilah*
Thu.: **Movie:** *Munchies*
S Tue.: *Umbrella Jack*

5:45
31 *News From City Hall*

Weeknights, JULY 20–22 and 25–26

WED., JULY 20

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 *Newton's Apple*
21 *Science Gazette*
31 Italian programming (concludes at 8)
H **Movie:** *Cattle Annie and Little Britches*
S **Movie:** *'night Mother*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *Barney Miller*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Cincinnati
11 News
13 *MacNeil/Leher*
21 *World of Survival:* "The Loneliest Place in the World." Visits the remote island of Tristan da Cunha.

8:00
2 *Jake and the Fatman*
4 *Down Delaware Road*
5 **Movie:** *To Catch a Thief* (1955). Grace Kelly, Cary Grant. Entertaining Hitchcock caper with Grant as a reformed cat burglar suspected of a new wave of robberies; good performances and beautiful cinematography.
7 *Growing Pains*
11 **Special:** *The Best of Gleason II*
21 *Sixteen Days of Glory*
31 *Dark Shadows*
H **Movie:** *Predator*
M **Movie:** *P.K. & the Kid*
N **Movie:** *Cluny Brown*
S *Brothers*

8:30
7 *Head of the Class*
13 *Floyd on France.* A series of seven half-hour programs following British chef Keith Floyd as he samples foods from various regions of the country.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 4 7 **Special:** *Democratic National Convention*
13 *American Playhouse: The Big Knife.* Betsy Brantley and Peter Gallagher star in this adaptation of the Clifford Odets drama about Hollywood in the 1940s.
21 *The Great Space Race:* "The Earth Below." Looks at space technology and the impact that the space race has had on our planet.
31 *Sixteen Days of Glory.* Series dealing with the dramatic stories of the 1984 Summer Olympic competition.
S **Movie:** *Tai Pan*

9:30
M **Movie:** *Over the Top*

9:45
N **Movie:** *Raising Arizona*

10:00
5 9 11 News
21 *Primetime Japan.* Harry Anderson hosts this special that gives an entertaining glimpse into Japanese pop culture; examines a typical day of television programming in Japan.
31 *Kwitney Report*
H *Vietnam War Story*

10:30
11 *Odd Couple*
31 *Broadway Magazine*
H *The Hitchhiker*

11:00
2 4 News
5 *Taxi*
7 News
9 *Benny Hill*
11 *Odd Couple*
13 *Convention Night in Review*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H **Movie:** *Making Mr. Right*
M **Movie:** *La Bamba*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Morton Downey Show*
11 *The Honeymooners*
13 *Shoulder to Shoulder:* "Annie Kenney." A young millworker becomes a suffrage organizer for the women's movement.
21 *Alive From Off Center*
N **Movie:** *All About Eve*
S **Movie:** *Sweet Revenge*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *Night Cries* (1978). Michael Parks.
11 *Star Trek*
21 *Nightly Business Report*

12:25 a.m.
M **Movie:** *Opposing Force*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
13 *We the People*
21 *Nova*

12:40 a.m.
H **Movie:** *Crystal Heart*

12:45 a.m.
2 **Movie:** *North Beach and Rawhide* (1985). William Shatner.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *Sweet Lorraine*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *Can You Be Thinner?*
7 News
9 *Home Shopping Overnight*
11 *Financial Freedom*

2:05 a.m.
2 News

2:25 a.m.
H **Movie:** *Missing in Action 2*

2:30 a.m.
5 **Movie:** *Young Tom Edison* (1940). Mickey Rooney.
7 **Movie:** *The Rawhide Years* (1956). Tony Curtis.
13 *Profiles of Nature*

2:35 a.m.
M **Movie:** *The Wraith*
S **Movie:** *When a Stranger Calls*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes in House of Fear* (1945). Basil Rathbone.
13 *National Audubon Society Special*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:05 a.m.
H **Movie:** *Predator*

4:10 a.m.
M **Movie:** *Gothic*

4:15 a.m.
5 *I Love Lucy*
S *Brothers*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *Twilight Zone*
13 *The Struggles for Poland*

4:45 a.m.
5 *I Love Lucy*

5:00 a.m.
11 *Keys to Success*

5:15 a.m.
5 *Popeye*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
S *It's Garry Shandling's Show*

THU., JULY 21

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
S **Movie:** *True Grit*

7:00
2 4 5 News
7 *Jeopardy*
9 *Barney Miller*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
M **Movie:** *Ratboy*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 **Movie:** *Easy Money* (1983). Rodney Dangerfield. Hilarious comedy about a working-class slob who has one year to give up his bad habits in order to collect an inheritance.
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H **Movie:** *Disorderlies*

8:00
2 *Campaign '88*
4 *Cosby Show*
5 **Movie:** *Two Mules for Sister Sara* (1970). Clint Eastwood.
7 *Divided We Stand*
11 *Cheers*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *Eat the Peach*

8:30
4 *Heart and Soul*
11 **Baseball:** Yankees vs. Kansas City
13 *Currents:* "Living With Mental Illness"
21 *This Old House*
31 *Eastenders*

9:00
2 4 7 **Special:** *Democratic National Convention*
13 *TV Down Under: The Last Dream.* Part I of a 3-part miniseries featuring award-winning filmmaker John Pilger; includes an affectionate and critical look at the people and history of Australia.
21 31 *Mystery!: The Return of Sherlock Holmes.* Part III of a 7-part series dealing with Sir Arthur Conan Doyle's famous sleuth.
H **Movie:** *Jocks*
M **Movie:** *Off the Wall*
S **Movie:** *King Kong Lives*

10:00
5 9 News
13 *Channel Crossings*
21 *The Sandbaggers*
31 *Tenko.* Powerful drama of life in a Japanese prison camp for women.
N **Movie:** *It Happened on Fifth Avenue*

10:30
H **Movie:** *Hamburger*
M **Movie:** *The Survivors*

11:00
2 4 News
5 *Taxi*
7 11 News
9 *Benny Hill*
13 *Convention Night in Review*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S *Gleason*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Morton Downey Show*
11 *The Honeymooners*
13 *Summer Night Music*
21 *Bless Me Father*
S **Movie:** *Dreamscape*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *The Million Dollar Face* (1981). Tony Curtis.
11 *Star Trek*
21 *Nightly Business Report*
H *America Undercover:* "Cop"
N **Movie:** *Three Men and a Cradle*

12:15 a.m.
M **Movie:** *Revenge of the Nerds*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
21 *Remember When:* "Page One"

12:45 a.m.
2 **Movie:** *Snowballing* (1980)

12:55 a.m.
H **Movie:** *Return to Horror High*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Keys to Success*
13 *About Tap*

1:10 a.m.
S *Poison*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Leher*

1:40 a.m.
S **Movie:** *The Concrete Jungle*

1:45 a.m.
M **Movie:** *Used Cars*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
7 News
9 *Home Shopping Overnight*
11 *Dempsey and Makepeace*

2:05 a.m.
2 News

2:30 a.m.
5 **Movie:** *Edison, the Man* (1940). Spencer Tracy.
7 **Movie:** *The Hustler of Muscle Beach* (1980). Richard Hatch.
13 *Profiles of Nature*
H **Movie:** *The Little Drummer Girl*

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Adventure*

3:25 a.m.
S **Movie:** *Predator*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
M **Movie:** *L'Annee des Meduses*

4:00 a.m.
❹ *New Record Guide*
⓫ *Twilight Zone*
⓭ *Innovation*

4:30 a.m.
❹ *Ben Casey*
❼ *The Avengers*
⓫ *Twilight Zone*
⓭ *Little People*

4:45 a.m.
❺ *I Love Lucy*
Ⓗ **Movie:** *Jocks*

5:00 a.m.
⓫ *U.S. Farm Report*

5:15 a.m.
❺ *Popeye*
Ⓢ **Movie:** *The Gnomes' Great Adventure*

5:30 a.m.
❹ *New Wilderness*
❼ *Morning Stretch*
⓫ News
⓭ *Floyd on France*

5:35 a.m.
Ⓜ *Legendary Ladies*

FRI., JULY 22

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *T.J. Hooker*
⓫ *Gimme a Break*
⓭ ㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** *The Buddy Holly Story*
Ⓢ **Movie:** *My American Cousin*

6:30
❺ *WKRP in Cincinnati*
❼ News
⓫ *The Jeffersons*
⓭ *New Jersey News*
㉑ *Nightly Business Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ **Baseball:** Mets vs. Atlanta
⓫ *Cheers*
⓭ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
❷ *Wheel of Fortune*
❹ *You Can't Take It With You*
❺ *Current Affair*
❼ *Hollywood Squares*
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *World of Survival:* "The Last Great First." Features a trip down the Nile River.
Ⓗ **Movie:** *Morgan Stewart's Coming Home*
Ⓢ *Gleason: He's the Greatest*

8:00
❷ *Beauty and the Beast*
❹ *Bloopers and Practical Jokes*
❺ **Movie:** *The Man Who Loved Cat Dancing* (1973). Burt Reynolds.
❼ *Perfect Strangers*
⓫ **Movie:** *Breakfast Club* (1985). Emilio Estevez.
㉑ *Nature:* "Kingdom of the Ice Bear." Part I of a 3-part series dealing with wildlife on and under the ice of the Arctic Ocean.
㉛ *Washington Week in Review*
Ⓜ **Movie:** *La Bamba*
Ⓝ **Movie:** *Julius Caesar*
Ⓢ **Movie:** *Hot Pursuit*

8:30
❼ *Full House*
⓭ *Wall $treet Week*
㉛ *Eastenders*

9:00
❷ **Movie:** *Educating Rita* (1983). Michael Caine, Julie Walters.
❹ *Miami Vice*
❼ *Mr. Belvedere*
⓭ *Sixteen Days to Glory*
㉑ *Soldiers: A History of Men in Battle*
㉛ **Movie:** *Doctor Who*
Ⓗ **Movie:** *Angel Heart*

9:30
❼ *I Married Dora*

10:00
❹ *Miami Vice*
❺ ❾ ⓫ News
❼ *20/20*
⓭ *Tinker, Tailor, Soldier, Spy.* Sir Alex Guinness stars in this 6-part dramatization of John le Carré's spy thriller.
㉑ *First Platoon.* Follows a platoon of men on a week-long NATO war exercise on the desolate north Norwegian coast.
Ⓜ *Country Music*
Ⓢ *Brothers*

10:15
Ⓝ **Movie:** *Wild Rose*

10:30
⓫ *Odd Couple*
Ⓢ *It's Garry Shandling's Show*

11:00
❷ ❹ ❼ News
❺ *Taxi*
❾ *Benny Hill*
⓫ *Odd Couple*
⓭ **Movie:** *Mr. Smith Goes to Washington* (1939). James Stewart, Jean Arthur. A naive young man is elected to the U.S. Senate and is confronted by corruption; Stewart gives a bravura performance; beautifully directed by Frank Capra.
㉑ *Wall $treet*
㉛ *World TV Presents* (Chinese programming)
Ⓗ **Movie:** *No Mercy*
Ⓜ **Movie:** *The Secrets of Love*
Ⓢ **Movie:** *Flashdance*

11:30
❹ *Tonight Show*
❺ *Late Show*
❼ *Nightline*
❾ *Morton Downey Show*
⓫ *The Honeymooners*
㉑ *Washington Week*

11:35
❷ **Movie:** *Pursuit of D.B. Cooper* (1981). Robert Duvall.

MIDNIGHT
❼ **Movie:** *The Halls of Montezuma* (1950). Richard Widmark.
⓫ *Star Trek: The Next Generation*
㉑ *Nightly Business Report*
㉛ *World TV Presents* (Chinese Programming)
Ⓝ **Movie:** *Hail Mary*

12:30 a.m.
❹ *David Letterman*
❺ *9 to 5*
❾ *The Street*
㉑ *Grand Ole Opry.* Host Roy Acuff welcomes Loretta Lynn, Barbara Mandrell, Larry Gatlin, and others.
Ⓜ **Movie:** *Witchboard*

12:35 a.m.
Ⓢ **Movie:** *Laura*

12:50 a.m.
Ⓗ *Vietnam War Story*

1:00 a.m.
❺ *Archie Bunker*
❾ *Joe Franklin Show*
⓫ *Runaway With the Rich and the Famous*

1:20 a.m.
Ⓗ **Movie:** *Never Too Young to Die*

1:30 a.m.
❹ *Friday Night Videos*
❺ *Get Smart*
⓫ News
⓭ *MacNeil/Leher*

1:40 a.m.
❷ *Win, Lose, or Draw*

2:00 a.m.
❺ *Hair Loss*
❾ *Home Shopping*
⓫ Wrestling

2:10 a.m.
❷ *Win, Lose, or Draw*
❼ News
Ⓜ **Movie:** *La Bamba*
Ⓢ **Movie:** *Undercover*

2:30 a.m.
❹ News
❺ **Movie:** *Mata Hari* (1932). Greta Garbo, Roman Navarro. The enigmatic Garbo stars as the infamous W. W. I spy; includes Garbo's exotic dance sequence.
⓭ *All About TV*

2:35 a.m.
❷ **Movie:** *The Alpha Caper* (1973). Henry Fonda.

2:40 a.m.
❼ **Movie:** *Phantom of the Paradise* (1974). Paul Williams.

3:00 a.m.
❹ *Wil Shriner Show*
⓫ **Movie:** *Sherlock Holmes in Pursuit to Algiers* (1945). Basil Rathbone.
⓭ *American Playhouse: The Big Knife*
Ⓗ **Movie:** *The Fourth Protocol*

3:50 a.m.
Ⓢ *New Orleans Jazz & Heritage Festival*

4:00 a.m.
❹ *Hit Squad*

4:05 a.m.
Ⓜ *Country Music*

4:10 a.m.
❷ *Newsmakers*

4:20 a.m.
❼ **Movie:** *Tumbleweed* (1953). Audie Murphy.

4:30 a.m.
❹ *Matchmaker*
❺ *I Love Lucy*
⓫ *Twilight Zone*

4:35 a.m.
❷ **Movie:** *Chase* (1973). Mitchell Ryan.

4:50 a.m.
Ⓢ *The 1,000 Dozen*

5:00 a.m.
❹ *New Record Guide*
❺ *I Love Lucy*
⓫ *Crook and Chase*
⓭ *Shoulder to Shoulder*
Ⓗ **Movie:** *On the Edge*

5:05 a.m.
Ⓜ **Movie:** *Razorback*

5:30 a.m.
❹ *Ben Casey*
❺ *I Love Lucy*
⓫ News

MON., JULY 25

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *T.J. Hooker*
⓫ *Gimme a Break*
⓭ ㉑ *Newton's Apple*
㉛ Italian programming
Ⓗ **Movie:** *Obsession*
Ⓜ **Movie:** *Ratboy*
Ⓢ **Movie:** *The Legend of Sleepy Hollow*

6:30
❺ *WKRP in Cincinnati*
❼ News
⓫ *The Jeffersons*
⓭ *New Jersey News*
㉑ *Nightly Business Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
❷ *Wheel of Fortune*
❹ *Marblehead Manor*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *World of Survival*

8:00
❷ *Blue Skies*
❹ *Alf*
❺ **Movie:** *Heart Like a Wheel* (1983). Bonnie Bedelia. Well-made biography of race-car driver Shirley Muldowney who overcame sexism to become a racing champion; superb performance by Bedelia.
❼ **Baseball:** Teams to be announced (concludes at 11, approx.)
❾ *Evening Magazine*
⓫ **Movie:** *Murphy's Law* (1986). Charles Bronson.
㉑ *Adventure*
㉛ *Dark Shadows*
Ⓗ **Movie:** *Making Mr. Right*
Ⓜ **Movie:** *The Kindred*
Ⓝ **Movie:** *Happily Ever After*
Ⓢ **Movie:** *Sweet Lorraine*

8:30
❹ *The Hogan Family*
❾ *Entertainment Tonight*
⓭ *Adam Smith*
㉛ *Eastenders*

9:00
❷ **Special:** *Miss Teen U.S.A. Pageant*
❹ **Movie:** *The Deliberate Stranger* (1987). Part II of II. Mark Harmon. (Part I, Sun., 7/24 at 9.)
❾ *Morton Downey Show*
⓭ *American Masters:* "A Duke Named Ellington." Part II of a 2-part series profiling Duke Ellington's long career and focusing specifically on his music.
㉑ *The Day the Universe Changed*
㉛ *Declaration of Independents*

9:30
Ⓜ **Movie:** *Witchboard*
Ⓢ *Celebrity Close-up*

10:00
❺ ❾ ⓫ News
⓭ *Evening at Pops:* "Sammy Davis Jr." Entertainer Sammy Davis Jr. brings his special style of singing and dancing to this unique special.
㉑ *Originals*
㉛ *Poldark*
Ⓗ *Tanner '88*
Ⓝ **Movie:** *Cluny Brown*
Ⓢ **Movie:** *The Sins of the Fathers Part I*

10:30
⓫ *Odd Couple*
㉑ *Comedy Tonight With Whoopi Goldberg*
Ⓗ **Movie:** *Act of Vengeance*

11:00
❷ ❹ ❼ ⓫ News
❺ *Taxi*
❾ *Benny Hill*
⓭ *Four on Thirteen.* A look at several short films.
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*

11:30
❹ *Tonight Show*
❺ *Late Show*
❼ *Nightline*
❾ *Baretta*
⓫ *The Honeymooners*
㉑ *Alive From Off Center*
Ⓜ **Movie:** *It's Alive III*

11:35
❷ *Hunter*

MIDNIGHT
❼ **Movie:** *Hell Boats* (1977). James Franciscus.
⓫ *Star Trek*
㉑ *Nightly Business Report*
Ⓝ **Movie:** *Ticket to Heaven*
Ⓢ **Movie:** *When a Stranger Calls*

12:10 a.m.
Ⓗ **Movie:** *Angel Heart*

12:30 a.m.
❹ *David Letterman*
❺ *All in the Family*
❾ *The Street*
⓭ *Mystery!: The Return of Sherlock Holmes*
㉑ *Point of View*

12:45 a.m.
❷ **Movie:** *Lovely, but Dead* (1983). Richard Herd.

1:00 a.m.
❺ *Financial Freedom*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
Ⓜ **Movie:** *Bolero*

1:30 a.m.
❹ ⓫ News
⓭ *MacNeil/Lehrer*

1:40 a.m.
Ⓢ **Movie:** *The Survivors*

1:50 a.m.
❼ News

2:00 a.m.
❹ *Wil Shriner Show*
❺ *Look at Me Now*
❾ *Home Shopping Overnight*
⓫ *Keys to Success*
Ⓗ **Movie:** *Mind Killer*

2:05 a.m.
❷ News

2:20 a.m.
❼ **Movie:** *Last Embrace* (1979). Roy Scheider.

2:30 a.m.
❺ **Movie:** *Night Must Fall* (1937). Robert Montgomery.
⓫ *Celebration of Caring*
⓭ *Profiles of Nature*

2:50 a.m.
Ⓜ **Movie:** *The Survivors*

3:00 a.m.
❹ *Hit Squad*
⓫ **Movie:** *Charlie Chan in Shadows Over Chinatown* (1948). Sidney Toler.
⓭ *Nova*

3:25 a.m.
Ⓢ **Movie:** *As Is*

3:30 a.m.
❹ *Matchmaker*

3:35 a.m.
Ⓗ **Movie:** *Cavegirl*

4:00 a.m.
❹ *New Record Guide*
⓭ *Innovation*

4:30 a.m.
❹ *Ben Casey*
❼ *The Avengers*
⓫ *Twilight Zone*
⓭ *Masterpiece Theatre: Love Song*

4:35 a.m.
Ⓜ **Movie:** *Cleopatra Jones and the Casino of Gold*

4:55 a.m.
Ⓢ **Movie:** *Madame X*

5:00 a.m.
❺ *I Love Lucy*
⓫ *Twilight Zone*

5:05 a.m.
Ⓗ **Movie:** *Lethal*

5:30 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*
❼ *Morning Stretch*
⓫ News
⓭ *Currents*

TUE., JULY 26

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *T.J. Hooker*
⓫ *The Jeffersons*
⓭ ㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** *Disorderlies*
Ⓢ **Movie:** *Sweet Liberty*

6:30
❺ *WKRP in Cincinnati*
❼ ⓫ News
⓭ *New Jersey News*
㉑ *Nightly Business Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ *Nightly Business Report*
㉑ *Contact: Long Island*
Ⓜ **Movie:** *Guess Who's Coming to Dinner?*

7:30
❷ *Wheel of Fortune*
❹ *She's the Sheriff*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ **Baseball:** Yankees vs. Milwaukee
⓭ *MacNeil/Lehrer*
㉑ *World of Survival*
Ⓗ **Movie:** *A Christmas Story*

8:00
2 *Summer Playhouse*
4 *Matlock*
5 **Movie:** *Dirty Mary, Crazy Larry* (1974). Peter Fonda.
7 *Who's the Boss?*
9 *Evening Magazine*
21 *Nova*
31 *Dark Shadows*
N **Movie:** *Local Color*
S **Movie:** *Flashdance*

8:30
7 *Full House*
9 *Entertainment Tonight*
13 *Innovation:* "Figures of Speech." A report on the new technology used to advance voice research.
31 *Eastenders*

9:00
2 **Movie:** *Lassiter* (1984). Tom Selleck.
4 **Special:** *In the Heat of the Night*
7 *Moonlighting*
9 *Morton Downey Show*
13 *Currents Special:* "Transplant." Examines the ethical dilemmas posed by organ transplants focusing on the dramatic story of a twenty-year-old man waiting for a new heart.
21 *Remember When:* "Go Team Go!" An examination of sports in America including profiles of today's sports superstars with their super salaries.
31 *Summer Night Music.* A collection of documentary films on innovative musicians in several musical genres.
H **Movie:** *Space Balls*
M **Movie:** *Klute*

10:00
5 9 11 News
7 *Thirtysomething*
13 *The Struggles for Poland:* "A Different World." A profile of Polish Jewry from 1919–1943.
21 *We the People:* "What Price Equality?" By analyzing cases of discrimination against minorities, this program chronicles the active role courts have taken in interpreting the Constitution.
N **Movie:** *Summer*
S **Movie:** *The Sins of the Fathers Part 2* (cc)

10:30
11 *Odd Couple*
31 *Alive From Off Center*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
11 *Odd Couple*
13 *P.O.V.:* "Rate It X." Offers a candid view of men's feelings toward women 15 years after the birth of the women's movement.
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H **Movie:** *Dragnet*
M *Country Music*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Alive From Off Center*

11:35
2 *Diamonds*

MIDNIGHT
7 **Movie:** *The Letters* (1973). John Forsythe, Pamela Franklin.
11 *Star Trek*
13 *Adventure*
21 *Nightly Business Report*
M **Movie:** *L'Annee des Meduses*
N **Movie:** *The Corn Is Green*
S **Movie:** *Reuben, Reuben*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
21 *Adventure*

12:45 a.m.
2 **Movie:** *Classified Love* (1986). Stephanie Faracy.

12:50 a.m.
H **Movie:** *Jocks*

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*

1:30 a.m.
4 7 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
S **Movie:** *Tai-Pan*

1:55 a.m.
M **Movie:** *Gothic*

2:00 a.m.
4 *Wil Shriner Show*
5 *A Thousand Dollars Every Five Hours*
7 **Movie:** *Moment to Moment* (1966). Jean Seberg.
9 *Home Shopping*
11 *Focus on Success*

2:05 a.m.
2 News

2:25 a.m.
H **Movie:** *Psycho III*

2:30 a.m.
5 **Movie:** *Marked Woman* (1937). Bette Davis.
11 *Celebration of Caring*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan in the Dark Alibi* (1946). Benson Fong.
13 *Nature*

3:25 a.m.
M **Movie:** *Sweet Country*

3:30 a.m.
4 *Matchmaker*

3:55 a.m.
S **Movie:** *Sweet Revenge*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*
H **Movie:** *The Big Chill*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *American Masters: A Duke Named Ellington*

5:00 a.m.
5 *I Love Lucy*
11 *At the Movies*

5:15 a.m.
S **Movie:** *Nobody's Fool*

5:30 a.m.
7 *Morning Stretch*
13 *Tony Brown*

Weekend, JULY 23–24

SAT., JULY 23

6:00 a.m.
5 *Love Your Skin*
7 *New York Views*
9 *This Week in Baseball*
11 *Christian Science Monitor*
13 *Excercise With Billie*
S *Hey There, It's Yogi Bear*

6:30 a.m.
2 *Patchwork Family*
4 *New Wilderness*
5 *Sylvanian Family*
7 *Wild Kingdom*
9 *Grandstand*
11 *Planet of the Apes*
13 *New Jersey News*

6:35 a.m.
H *Travels of Marco Polo*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
13 *We the People*
21 *Sesame Street*
M *Legendary Ladies*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
H **Movie:** *Ordeal by Innocence*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Clowns*
11 *Visionaries*
13 *Adam Smith*
21 *Sesame Street*
M **Movie:** *The Seven Magnificent Gladiators*
S **Movie:** *Illegal*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Captain Power*
13 *Wall $treet Week*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*
H **Movie:** *Space Balls*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
M **Movie:** *Hercules*
S **Movie:** *The Carey Treatment*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Great Weekend*
11 *Soul Train*
13 *Firing Line*
31 *Body Electric*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
13 *American Interests*
21 *Degrassi Junior High*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Charlie's Angels*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *From a Country Garden*
31 *Video Music Box*
H *Don't Touch*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*
M **Movie:** *Hercules Unchained*
S **Movie:** *Back to the Beach*

11:45
H **Movie:** *Why Me?*

NOON
2 *Storybreak*
4 *Foofur*
5 **Movie:** *Move Over Darling* (1963). Doris Day.
7 *Animal Crack-ups*
9 *Black Sheep Squadron*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*

12:30
4 *I'm Telling*
7 *Health Show*
21 *This Old House*

1:00
2 *Young Universe*
4 *Heroes*
7 *Weekend Specials*
9 *Baretta*
11 **Movie:** *The Eyes of Charles Sand* (1972)
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)

1:05
S **Movie:** *Crimes of the Heart*

1:30
2 **Movie:** *Panic in the Wilderness* (1975)
4 *Countdown to '88*
13 *Make Yourself at Home*
21 *French Chef*
H *Coming Attractions*
M **Movie:** *Samson and Delilah*

2:00
4 **Baseball:** Montreal vs. Cincinnati or, San Francisco vs. St. Louis
5 **Movie:** *T.J. Hooker* (1982). William Shatner.
7 **Golf:** *U.S. Women's Open*
9 *Baretta*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
H **Movie:** *Forbidden*

2:30
13 *Floyd on France*
21 *Art of William Alexander and Lowell Speers*

3:00
2 **Boxing:** Rocky Lockridge vs. Tony Lopez
9 *Knightrider*
11 **Movie:** *A Stranger Is Watching* (1982). Rip Torn.
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*
S *Classic Rock and Roll Reunion*

3:30
5 **Movie:** *Charlie Chan in Monte Carol* (1937). Warner Oland.
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*

4:00
7 *Wide World of Sports*
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*
H **Movie:** *Saving Grace*
M **Movie:** *The Outlaw*

4:30
2 **Golf:** Greater Hartford Open
21 *This Old House*
31 *Thinking Allowed:* "Understanding Mythology"
S **Movie:** *Fire With Fire*

5:00
4 *Super Chargers*
5 *Kojak*
9 *A-Team*
11 *Little House on the Prairie*
13 *Innovation*
21 *Degrassi Junior High*
31 *Mayport and All That Jazz*

5:30
4 *Fight Back*
13 *Science Journal*
21 *Doctor Who*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Charles in Charge*
13 *National Audubon Society*
31 *Polish TV Network*
H **Movie:** *Making Mr. Right*
M **Movie:** *A Fine Mess*

6:30
2 4 7 News
5 *Small Wonder*
11 *Bustin' Loose*
31 *Hello Austria/Hello Vienna*
S **Movie:** *Thunder Run*

7:00
2 News
4 *Headlines on Trial*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *T and T*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *WKRP in Cincinnati*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*
31 *Eye on Dance:* "Peter Boal, Ginger Gillespie, and Frey Faust." A discussion of modern dance vs. ballet.
M **Movie:** *Mannequin*

8:00
2 *Kate & Allie*
4 *Facts of Life*
5 *Garry Shandling Anniversary Special*
7 *Supercarrier*
9 **Movie:** *Picnic* (1955). William Holden.
11 **Baseball:** Yankees vs. Kansas City
13 *Adventure*
21 *George and Mildred*
31 *Masterpiece Theatre: The Last Place on Earth*
H **Movie:** *Space Balls*
N **Movie:** *21 Days Together*
S **Movie:** *Back to the Beach*

8:30
2 *Frank's Place*
4 *227*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *Dirty Dozen*
7 *Ohara*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Executive Stress*
31 *Upstairs, Downstairs*
M **Movie:** *Dolls*

9:15
N **Movie:** *Pride and Prejudice*

9:30
4 *Amen*
21 *Bless Me Father*
S *Classic Rock and Roll Reunion*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Hotel*
13 *Film on Film:* "TV From Down Under"
21 *No Place Like Home*
31 *Blake's Seven*
H *Comedy Hour*

10:30
5 *Werewolf*
9 *Benny Hill*
11 News
21 *Solo*
M **Movie:** *It's Alive III*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *The Last Bastion* (1968). Robert Vaughn.

21 *Comedy Tonight With Whoopi Goldberg*
31 *World TV Presents*
H **Movie:** *Missing in Action 2*
S *Poison*

11:15
N **Movie:** *Henry V*

11:30
4 *Saturday Night Live*
5 **Movie:** *The V.I.P.s* (1963). Elizabeth Taylor.
7 News
11 **Movie:** *Coma* (1977). Genevieve Bujold.
21 **Movie:** *Sherlock Holmes and the Woman in Green* (1945). Basil Rathbone.
S **Movie:** *Fighting Mad*

11:45
2 *D.C. Follies*
7 **Movie:** *Stay Hungry* (1976). Sally Field.

MIDNIGHT
M **Movie:** *Wired to Kill*

12:15 a.m.
2 *Dom DeLuise Show*

12:40 a.m.
H **Movie:** *Hamburger*

12:45 a.m.
2 **Movie:** *The Devil's Daughter* (1972). Shelley Duvall.

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*

1:10 a.m.
S **Movie:** *Malone*

1:30 a.m.
9 *Mindpower*
11 *Runaway With the Rich and Famous*

1:40 a.m.
M **Movie:** *Vacation*

1:50 a.m.
5 **Movie:** *Thank Your Lucky Stars* (1943). Eddie Cantor.
7 **Movie:** *The Bell Jar* (1979). Julie Harris.

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 News
13 **Movie:** *One Plus One Equal Three* (1981). Adelheid Arndt.

2:15 a.m.
H **Movie:** *Happy Hour*

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Tales From the Darkside*

2:45 a.m.
S **Movie:** *Reuben, Reuben*

3:00 a.m.
2 *D.C. Follies*
4 **Movie:** *Impact* (1949). Charles Coburn.
11 *Solid Gold*

3:20 a.m.
M *Eros America*

3:30 a.m.
2 News
13 **Movie:** *The Firemen's Ball* (1968). Josef Sebanek.

3:45 a.m.
H **Movie:** *Making Mr. Right*

3:50 a.m.
M **Movie:** *Weekend Warriors*

4:00 a.m.
11 **Movie:** *Charlie Chan and the Red Dragon* (1946). Sidney Toler.

4:05 a.m.
7 **Movie:** *Drums Across the River* (1954). Audie Murphy.

4:15 a.m.
2 **Movie:** *The Storyteller* (1977). Martin Balsam.

4:30 a.m.
5 *I Love Lucy*
S **Movie:** *Thunder Run*

4:45 a.m.
13 **Movie:** *Parlour, Bedroom, and Bath* (1931). Buster Keaton.

5:00 a.m.
4 **Movie:** *Study in Scarlet* (1933). Reginald Owen.
5 *I Love Lucy*

5:20 a.m.
M **Movie:** *The Zero Boys*

5:25 a.m.
H *Coming Attractions*

5:30 a.m.
5 *I Love Lucy*
11 News

SUN., JULY 24

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Nature*
H **Movie:** *Savage and Beautiful*
S *Nicky and the Nerd*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Grandstand*
11 *Christian Science Monitor*
S **Movie:** *My Father, My Rival*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
M **Movie:** *Between Heaven and Hell*

7:30 a.m.
2 *Way to Go*
4 *Fight Back*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*
S *The Trumpeter*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Slime Time*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
S **Movie:** *The Reluctant Astronaut*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
9 *Treasure Mall*
13 *Mister Rogers*
H **Movie:** *Solar Babies*
M **Movie:** *Cleopatra Jones*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *The Red Pony* (1973). Henry Fonda.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*

9:30 a.m.
9 *Bugs and Daffy*
11 *Puttin' On the Hits*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
H *Rocco's Star*
M **Movie:** *Police Academy 4*
S **Movie:** *Top Gun*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Gilligan's Island*
11 *Love Boat*
13 *Owl/TV*
21 *Inside Albany*
H **Movie:** *Shipwreck!*

11:00 a.m.
2 *Wall $treet Journal*
4 *McGlaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Soapbox With Tom Cottle*
21 *Wall $treet Week*
M **Movie:** *Blind Date*

NOON
2 *The People*
4 *Essence*
5 *World of Disney*
9 **Movie:** *City Beneath the Sea* (1971). Robert Wagner.
11 **Movie:** *The Horse Soldiers* (1959). John Wayne.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Bus Stop*

12:30
2 **Movie:** *The Love Boat* (1976). Cloris Leachman, Gavin McLeod.
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
H **Movie:** *Callie & Son*

1:00
4 *Promise of America: Beyond the Dream*
5 **Movie:** *Breakout* (1975). Charles Bronson.
7 *Like It Is*
13 *America Masters*
21 *Nature*

1:30
M **Movie:** *Sweet Lorraine*

2:00
4 *Road to Seul*
7 *Ebony/Jet Showcase*
9 **Movie:** *Forbidden Planet* (1956). Walter Pidgeon.
13 **Movie:** *My Man Godfrey* (1936). Carole Lombard, William Powell. Classic screwball comedy about a butler who brings a touch of the common man to a wealthy family; Lombard at her best!
21 *Masterpiece Theatre*
31 *The Struggle for Poland*
S **Movie:** *The Manhattan Project*

2:30
2 **Racing:** Tour de France
4 *Countdown to '88*
7 **Racing:** *International Race of Champions* and **Golf:** *U.S. Women's Open* (concludes at 6)
11 **Baseball:** Yankees vs. Kansas City

3:00
4 *National Rodeo*
5 **Movie:** *Hard Times* (1975). Charles Bronson.
21 *The Collectors*
31 *Polish Sunday*
H *Survival Series*
M **Movie:** *Skin Game*

3:30
13 *A League of Their Own*
21 *Madeleine Cooks*

4:00
2 **Golf:** Greater Hartford Open
4 *Sportsworld*
9 *Hawaii Five-O*
13 *Sixteen Days of Glory*
21 *Great Chefs of Chicago*
31 *Polish TV Network*
H **Movie:** *Hotshot*
S **Movie:** *Dragnet*

4:30
21 *Frugal Gourmet*

5:00
5 **Movie:** *Columbo* (1974). Peter Falk.
7 *Spirit of Adventure*
9 *Hawaii Five-O*
13 *The Struggles for Poland*
21 *Nova*
31 *Ghost of '87*
M *Country Music*

5:30
H **Movie:** *Fast Forward*

6:00
2 4 7 News
9 *Best of National Geographic*
11 **Movie:** *Band of the Hand* (1986). Stephen Lang.
13 *Currents*
21 *Adventure*
31 Korean Programming
M **Movie:** *Hollywood Uncensored*
S **Movie:** *Big Trouble in Little China*

6:30
2 4 7 News
13 *The Victory Garden*

7:00
2 *60 Minutes*
4 *Rags to Riches*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Between Friends* (1983). Elizabeth Taylor, Carol Burnett. Two middle-aged divorcees from totally different backgrounds become good friends and change each others lives for the better; wonderful performances.
13 *Nature*
21 *Louisiana Cookin'*

7:30
21 *Make Yourself at Home*
H **Movie:** *Solar Babies*
M **Movie:** *Police Academy 4*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *National Audubon Society Special:* "Messages From the Birds."
21 *This Old House*
31 *Documentary Is*
N **Movie:** *Breaker Morant*
S **Movie:** *Top Gun*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Sin of Innocence* (1986). Bill Bixby.
4 **Movie:** *The Deliberate Stranger* (1987). Part I of II. Mark Harmon.
5 *Garry Shandling*
7 **Movie:** *Moonraker* (1979). Roger Moore.
9 *Police Story*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Love Song*
21 *Nature*
31 *Australian Movie of the Week*
H **Movie:** *Heartbreak Ridge*
M **Movie:** *Blind Date*

9:30
5 *Tracey Ullman*

10:00
5 *Duet*
9 11 News
13 *Yes, Minister*
21 *Mystery!: The Return of Sherlock Holmes*
N **Movie:** *Little Shop of Horrors*
S **Movie:** *Raw Deal*

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Alive From Off Center*
31 *Faces of Japan*

11:00
2 4 5 News
9 *Entertainment This Week*
11 *Cheers*
13 *Independent Focus*
21 *The Casebook of Sherlock Holmes*
31 Korean Programming
M **Movie:** *Party Camp*

11:15
H *Vietnam War Story*
N **Movie:** *Ran*

11:30
2 7 News
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*

11:45
2 Sports
H **Movie:** *Predator*

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
9 *Dallas*
11 *Star Trek*
S **Movie:** *Blue City*

12:15 a.m.
7 Sports

12:30 a.m.
4 *Kickboxing*
7 **Movie:** *The Great Ice Rip Off* (1974). Lee J. Cobb.
21 *Comedy Tonight With Whoopi Goldberg*

12:40 a.m.
M **Movie:** *Sex Appeal*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*
13 *Summer Night Music*

1:25 a.m.
S **Movie:** *Ninja III*

1:30 a.m.
2 *Win, Lose, or Draw*
11 News

1:35 a.m.
H *America Undercover*

2:00 a.m.
2 News
4 *Bob Uecker Spoets Show*
5 *Multitrim*
7 **Movie:** *Black Market Baby* (1977). Desi Arnaz.
9 *Home Shopping Overnight*
11 *At the Movies*

2:10 a.m.
M **Movie:** *Slaughter High*

2:25 a.m.
H **Movie:** *Crystal Heart*

2:30 a.m.
4 *Positively Black*
5 *Credit Time Bomb*
11 **Movie:** *The Duchess and the Dirtwater Fox* (1976). Goldie Hawn.
13 *Evening at Pops:* "A Tribute to Fred Astaire."

3:00 a.m.
4 *First Estate*
5 *Mission Impossible*
S **Movie:** *Revenge of the Nerds*

3:45 a.m.
M **Movie:** *Commando Squad*

4:00 a.m.
5 *East Side Kids*
7 *Branded*

4:10 a.m.
H **Movie:** *Jocks*

4:30 a.m.
11 *Twilight Zone*
7 *The Avengers*

4:40 a.m.
S **Movie:** *My Father, My Rival*

5:00 a.m.
11 *Twilight Zone*

5:15 a.m.
5 *Popeye*

5:20 a.m.
M **Movie:** *Things Are Tough All Over*

NEW YORK
TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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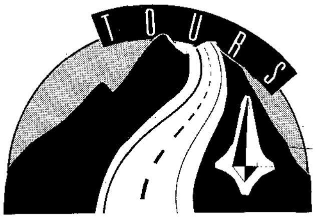
Place your ad on Tuesday and see it in print the next Monday.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, *seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash.* Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Any 7 days Club Med—Save $75 a person. 516-242-1212. Out of NY 800-237-5229.

Australia · Don't Miss The Best Part—Free Brochure. 24 hrs. 212-969-9560

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

SAILING

DESTINATION ADVENTURE
Dream Vacation - 37' Crewed Sailing Yacht. LI, Conn & R.I. ports. 516-589-8479

AIRLINE

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. Paris $500. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. $27 per line. 4-time orders are $26.50 per line. 7-time orders are $25.75 per line. 212-971-3155.

SEASONAL RENTAL

East Hampton—August Rental $5,500
3 BR, 2 1/2 bth, gem overlooking Bay, wind-surfing, sailing at door. 718-965-4231

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The sun...The fun. Daily & weekly rentals. **516-583-8870.**

Nantucket—Prime summer rentals still available. Starting at $1,000/wk. Open 7 days. The Maury People. 617-228-6853.

Newport Pvt Space—Oceanfront, sandy beach, pool, 4 rms, $1400-1700/wk. Marc 203-522-3388 or 203-523-5600 eves

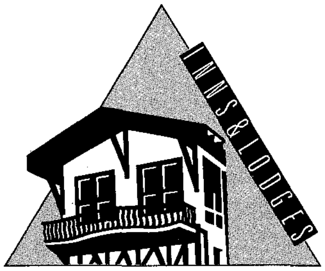
BED & BREAKFAST New York

B & B Hosts Wanted, Guests Screened
2-nite min. Earn $$. Hosted/unhosted. NYC only. **ABODE B & B. 212-472-2000.**

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts. For corp/leisure travel. Holiday stays. Hosted/unhosted. Min 2 nites.

BED & BREAKFAST New Jersey

Bayberry Bay Bargue—C.1888 victorian. Hist area. 1 blk ocean beach. 609-492-5216



INNS AND LODGES Vermont

THE HAWK INN
Plymouth, Vermont. Mobil 4-Star. AAA 4-Diamond award-winning resort set in the Black River valley on Lake Amherst. Spa, indoor pool, natural pond, horses, tennis, children's day camp, all included. Superb dining at the River Tavern. **1-800-451-4109 or 1-802-672-3811.** H736.

INNS AND LODGES New York

De Bruce Country Inn—On the Willowemoc, in the Catskill forest, only 100 miles NYC. Great food. 914-439-3900

Huff House—Small, secluded mountain resort. Gracious hospitality, golf, tennis, heated pool, excellent food & wine list. RD 2, Roscoe, NY 12776. 607-498-9953

Southampton · VILLAGE LATCH
Imagine a 5-acre resort-inn hotel right in town! Known internationally as the most elegant, sophisticated inn in the Hamptons. Also, rent your own mansion for corporate outings & celebrations.
516/283-2160

THE INN AT QUOGUE
200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern, 15 rooms, most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles and beach privileges. AMEX honored. Call for reservations: **212-371-3300, 516-653-6560.**

RESORT New York

Hamptons—Drake Motor Inn. Nr ocean. Pool, A/C, free docking. 516-728-1592.

WESTHAMPTON RESORT
(On Dune Rd). Beach, pool, tennis. Incls: Dune Deck and Bath & Tennis membership. Day/week. 516-288-3948, Rebecca.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Special mid-wk pkg. Groups okay. Shelter Island, NY 11965. 516-749-2001.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 per person. 3 superb meals included. Weekly efficiencies available. Walker Valley, NY **914-733-5652.** VI/MC.

MONTAUK...Spacious grounds. Nature trails. Gorgeous sunsets over rolling hills. HEATED Pool. Tennis. Easy access beach, golf (Rob't Trent), Fishing. Shops. Color/cable TV, air-cond all Rms. FREE MOVIES. SPECIAL fr $110/day for TWO incls all meals. **SHEPHERDS NECK INN Montauk, NY 11954. 1-516-668-2105.**

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

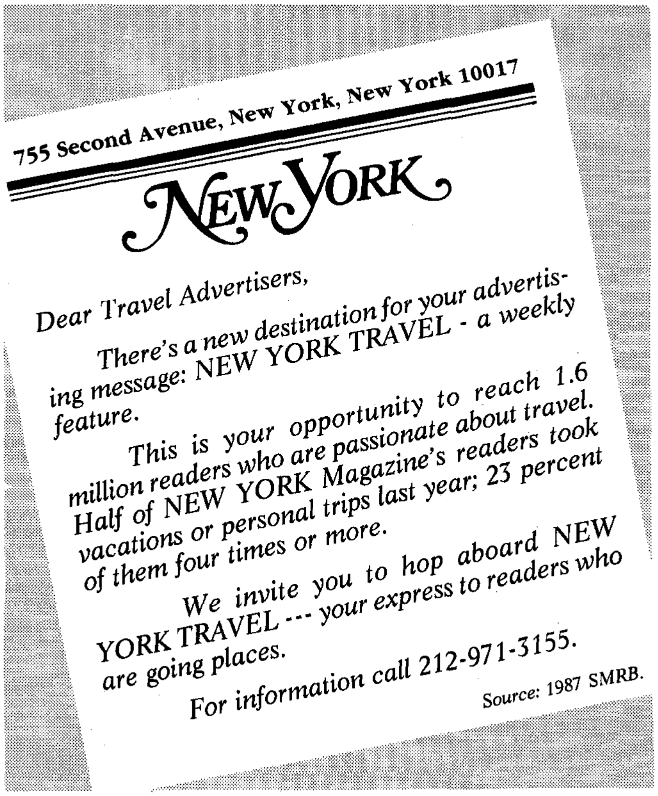
HOTEL New Jersey

Need A Hotel Room In Atlantic City?—One call does it all! 1-800-888-Luck.

VILLA/CONDO/APTS Mexico

Puerto Vallarta—Romantic hillside villas & condos, sweeping vus, bch & ocean. 2-3 BR, priv pools, staff. Broch: 203-333-9281.

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**



755 Second Avenue, New York, New York 10017

NEW YORK

Dear Travel Advertisers,

There's a new destination for your advertising message: NEW YORK TRAVEL - a weekly feature.

This is your opportunity to reach 1.6 million readers who are passionate about travel. Half of NEW YORK Magazine's readers took vacations or personal trips last year; 23 percent of them four times or more.

We invite you to hop aboard NEW YORK TRAVEL --- your express to readers who are going places.

For information call 212-971-3155.

Source: 1987 SMRB.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COSMETIC SURGERY

· BREAST · NOSE · FACE ·
Board-Certified Plastic Surgeon
20 Yrs Medical Exp., Bay Ridge, Bklyn
Fair Fees/Free Consult 1-800-THE-LOOK

DENTAL

· Affordable Cosmetic Dentistry ·
Private, Caring, Dedicated, Insurance Ok.
Free Consult With Ad 212-750-9888

HEALTH & BEAUTY

DON'T BE A BEACH POTATO!
Don't Bake Or Fry In The Hot Sun
Suntan Here. 202 E. 83rd St. 212-517-5700

ELECTROLYSIS
BY CARMEN
IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
344 E. 63rd St. (suite 8D)
212-421-5033

HOLISTIC HEALTH

Beautiful Bodywork · Pamper Yourself—Outcalls accepted. AX/VI. 212-689-5496.

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Studio 54—Relax. We'll give you superior bodywork. AX. Outcalls. 212-308-2462.

MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

Infertility Problem?—Important to test for sperm antibody. 212-662-3777.

OPTICAL

New! Disposable Contact Lenses—Call 10/10 Optics for a free pair. 212-753-7733

PHYSICAL FITNESS

Beach Body LTD—Private Fitness Trainer. Your home/office 212-247-6934.

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

WEIGHT CONTROL

Women Overweight Since Childhood
Individual/small group led by
woman with 20 yrs. experience in
permanent weight loss. **212-799-3618**

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program, 212-752-8377**

The OPTIFAST Program Downtown
Affiliated with Cabrini Medical Center
Wall St. Area. Rapid Weight Loss and
Weight Maintenance. Group Support.
Close Medical Supervision.
Free Orientation 212-962-OPTI(6784)

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

Incredibly Fast, Successful Results!
Weekly Medical Treatment
By MD And Registered Dietician.
DiET-FAST® 212-840-2121

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
J. Lavigne, MD **212-879-4260**

Lose Weight Easily - Quickly!
Elegant Country Spa. 3 low-cal gourmet
meals daily. Total fitness program. Heated
outdoor pool. Tennis. 90 min/NYC.
DEERFIELD MANOR - 717-223-0160
RD 1, E. Stroudsburg, PA 18301

If Total Fast Didn't Work For You...
Try Medifast®, a partial fast with
one meal a day, geared to the busy,
working individual. MD-supervised;
located in mid-Manhattan.
Possible insurance reimbursement.
RENAISSANCE MEDICAL GROUP
212-686-3131

Lose Up To 10 Lbs. Or More—In
One week. Free Massage Daily, 3 gourmet
Diet meals a day. Indoor/outdoor pool,
Spa and sports facilities. 800-232-2772,
in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs. Per Week
working **one-on-one**
with a specially-trained M.D.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
Free Consultation **212-628-3113**

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

BOAT & YACHT

M/Y SALISA 112' YACHT
Luxury charters accomodating 100 guests.
Gourmet catering by our onboard chef,
will customize an exquisite menu for your
event. **All-Inclusive Special Package**
Discount. Corporate & private parties.
212-989-7952 718-251-0679

· HOSTING A PARTY ON A YACHT ·
Is Easier Than You Think.
· Conference Cruises · 516-883-5487

MANHATTAN YACHT CHARTERS
We represent luxury yachts accommodating from 2-600 guests, providing complete party services: menu selection, music, decorations & more! **212-772-9430**

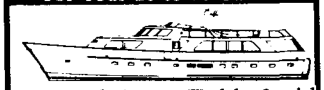
Chez Vous/Exclusive Yacht Charters—Corp. picnics. Tri-State. 718-720-0900.

Classic Tall Ship—Private 76' Sail Ship. Charters to 45. 212-363-5556

Cruise Manhattan—Private yacht, 2-12 guests, open bar, breathtaking views, wonderful service. 212-675-6863

ENTICER YACHT CHARTERS
Quite Simply The Best
In Entertaining Afloat 212-242-7823

YACHT PARTY EXCELLENCE
For Your 20 to 70 Guests



Private Yacht Summer Weekday Special
25 Cocktail Guests $995 All Included
Gala Yachts, Pier 1 **212-307-0985**

Cruise New York Aboard Dolly Madison
Private Yacht parties - complete cruise,
dinner, open bar from $39.95.
Metropolitan Cruise Line. **718-351-9395.**

Lots Of Yachts The best yachts & sailboats for special events, corporate parties, weddings and good times. **212-969-0241.**

Luxury Yacht Charters—All occasions. To 100 guests. Superb catering, licensed captain and crew. For info, 212-463-9555

BLUE WATER YACHT CHARTERS
Luxury Captained Yachts. Power/Sail
Day/Evening/Weekly/Special Events
Specializing in East LI/New England
516-725-4222

A quiet inlet, a clear sky, no need to anchor, the sound of water, a boat... the ultimate summer bash.

Advertise
your vessel in New York Magazine's
Boat and Yacht section. Reach 1.6 million readers
who revel in creating the perfect party.

Call Mike Fazio or Ray Alvin
for special summer sizes and rates.

*Source 1987 SMRB ***212-971-3155***

Yacht Jabiru—Elegant way to celebrate special events. Innovative cuisine customized to your function. 2-40 guests. 212-645-9348, 201-482-1991.

Corporate & Social Events

New York Health & Racquet
Club's Party Yacht
212-777-8000

The Eastern Seaboard's Most Luxurious Yachts · Presented by Remember Basil,
NY's most exciting and innovative caterer
since 1975. Let us pamper your guests
...into the sunset and back again!
From 50-600. 212-513-0331

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Weddings, bar mitzvahs, corp. Marquis Caterers, **718-769-7010.**

SILVER SPOON CHARTERS
Corporate & private parties from 2-400.
Weddings, graduation parties & for any
special event - we are the perfect choice.
212-732-9470

SUMMER ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-675-6224

Caricatures: "The Best"—Award winner. Jon Bailis. 212-645-3918.

Caricaturist Russel Harvey—Fast, Funny and Friendly. 212-254-8927/914-834-4079.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

State of the Art In Caricatures
Philip Herman - Caricaturist
Par Excellence. 914-357-3318

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

ENTERTAINMENT

CLASSACT
Personalized, Singing Telegrams
With Roses, Champagne or Chocolates!

BALLOON DECORATING!

STRIPPERS and BELLY DANCERS!
Call 718-482-7464

ALWAYS ENTERTAINING
Elegant Entertainment · Every Occasion.
Theme Characters, Mimes, Face Painters,
Music, Magic & Jugglers. **212-255-9540**

Fantasy Photo Party Favors—Perfect Mitzvah, superb ideas. 212-517-7870.

Stripper—Blond female. Erotic, exotic & elegant, fun! 212-581-6200, Kimberly.

CELEBRITY PHOTOS
Foto Funnies & Personalized License Plates, Key Hole Viewers, Singing Booths. Great ideas for parties. 516-379-2300.

Bellygrams M/F Strip—Gorilla, bag lady, Sing, hula, Mickey Mouse. 212-371-1507.

STRIPPERS GORILLAS BALLOONS
Singing Grams, Belly Dancers, 250 lb Strip
MICHAEL'S MUSIC BOX - 212-966-8486

Master Magician—Exciting fun for all events. Participation. 212-246-2438.

SERVING OVER 1492 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings
Complete local & nationwide events.
BALLOONS-TO-YOU NATIONWIDE
(212) 466-9274 • (516) 868-2325
7 DAYS • Same Day Service

Palmistry, The Tarot, Numerology—By registered psychic. 212-737-6290.

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

TELEBOUQUET® WORLDWIDE
Send big, beautiful bouquets of balloons, flowers, roses, fruit baskets and champagne anywhere in the USA.
24 hrs. 7 days. Same-day service.
Order toll-free: 1-800-222-SEND

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

516/489-8963 · 212/619-3424
CREATIVE BALLOONS
14 NEW GIFT PACKAGES
Chocolate Chip Roses·Chocolate Pizza
Special Attachables·Nationwide·Party Dec.
SAME DAY SERVICE—7 DAYS A WEEK
UNIQUE GIFT BASKETS . . . FREE bottle of champagne with every bouquet order

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious". All occasions. Call: Zordini. 516-759-3434.

Hot Air Balloon Rides—Great Gift.
Come Fly With Us... 201-479-6850

Jon Steinfeld, Magician Extraordinaire—Grand illusions. 212-228-2967.

MANHATTAN ● BROOKLYN ● QUEENS
212-265-5252
● NASSAU COUNTY
516-273-9564
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
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- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

Dirty Dance-A-Gram—With original Dirty Dancers. 212-245-7099

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 718-389-9409.

Serving LI Exclusively—Tailored Tunes. Singing telegrams, balloons, costumes, any occasion. 516-427-9759. MC/Vi/AE.

Instant Superimposed Photos—Of guests. Movie, magazine, sport themes etc. High tech party fun/favor. 201-994-4113.

JOSH SANDS'
"This Is Your Life" - Roast-a-Gram
212-713-5330 201-679-0874

$55 $55 $55 $55 $55 $55

STRIPPERS · STRIPPERS

Celebrating Our 8th Anniversary
THANK YOU NEW YORK
Pink Gorilla, Singing Dancing Chicken
Naughty Cop, Saucy Secretary, Bag Lady
$55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION 212-741-0006.
201-325-7713, 914-963-6959, 516-352-8778

Movie Madness®—*Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.*

STRIPPERS
Low, Afforable Rates
Free Gift 718-875-2524

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

$24 Bouquet Of Balloons—NY/LI. 7 days till 10PM. 718-868-1009, 516-569-3366.

Psychic—Internationally respected. Koury, 212-971-5638, 914-657-8308.

"The Joke's On You!" Inc.—We perform practical jokes, situation comedy, for all occasions. Private/corp. **212-586-3700**

Psychic Readings/Shows—Strip, Belly, Hula. All Entertainment 212-599-7576.

Baskets With Style—A gift no one ever returns. Purple Door , 212-627-4076

Bodyheat Strippers*—NYC's classiest and most unique performers. 212-662-1995*

LABELLA STRIPPERS
THE FINEST, NEWEST DANCERS
FOR THE PARTY OF YOUR LIFE
Call for our 20 various costumes & gigs.
Bachelors Bachelorettes
Birthdays Special Events
212-582-3631
718-797-4735; 914-965-1433
516-326-2180; 201-585-0915

COMPLETE ENTERTAINMENT/ UNIQUE THEME PARTY Specialists
Luau's, Casino, Carnival, Western, 50's, Circus, Murder Mystery, Arabian, Orient, La Cage, Celebrity Look-Alikes, More. Barry Dean Prods. 516-536-6606

Superstrippers—Good nudes travel fast. Choose from photos. 212-794-1393.

Make Tracks—Look for Ski Rentals, Getaways, Cross Country, Ski Clothing and Equipment in NEW YORK'S weekly TRAVEL section. Call 212-971-3155.

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. 212-475-6363. AX/MC/VI.

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. 201-342-2121.

·STRIPPER-GRAMS·

The ONLY Gift That UNWRAPS Itself!
Gorgeous Girls · Great Guys
Bachelor Parties · Showers · Birthdays
Am. Exp. · Tri-State · Price & Quality
212-724-2900 718-961-4910 516-354-7171

Giant Chocolate Chip Cookie—And Balloon Bouquets Delivered Anywhere.
Camp Shipments Sent Daily
Balloon Saloon 212-227-3838

· THE HOTTEST M/F STRIPS ·

$50 $50 $50 $50 $50 $50
Hotbodi-Grams
Bellys, Impersonators & Strippers
Ask About Our 6' Lighted Cake or Gold Gift Box For Birthday, Bridal Shower, Bachelor/Bachelorette Parties
Elvis, Marilyn Monroe, Pink Gorilla, etc.
212-912-1705, 718-343-3535, 516-671-9457

Baskets Extraordinaires®—Lavish gifts and gourmet delicacies. 212-643-0171

Theater-To-Go Pee Wee Herman, Joan Rivers, Madonna, Mayor Koch, Dr. Ruth **Murder Mysteries. 212-794-1393.**

SNEAK ATTACK
Telegrams with zip (& unzip too!).
Promotionals **212-420-1190**

ENTERTAINMENT/KID

Starmite Puppets—Superheroes, E.T., Cabbage Patch, He-Man. 212-473-3409.

Madeleine, Award-Winning Magician!—And clown/bunny act too! For ages 1-99! Will travel anywhere! Call 212-904-0356.

Chuckles Or Minnie Mouse—Face painting, puppets, balloons. 718-965-8663.

Smilee-The-Clown—Magic, Balloons. Sparky The Puppet Dog 718-786-3244

Mickey Mouse—Magic, games, clown, Alf, She-Ra, Ape, Big Bird. 212-371-1507

Mickey Sharkey—Clown/magician! All ages! Free brochure! 718-680-3424.

Pirouette!—Magic clown, puppets, music, face paint/balloon pets. 212-477-5245.

Marcia The Musical Moose—Endearing! Zany! Guitar and puppets! 212-567-0682.

A Touch Of Class*—DJ's and giant screen music videos. 718-966-0255.*

Mr. Lucky's Performing Dogs—Parties for children of all ages. 212-819-9107.

ENTERTAINMENT/TEEN AND PRE-TEEN

Have Your Next Party—In America's only indoor drive-in theater. 212-244-1963

Video-Lip Sync—DJ's, lights, unicycle, juggle (fire). Pearl Prod. 718-465-8511

ENTERTAINMENT/MUSIC

MARK SONDER MUSIC
The Right Music For Any Gathering!
212-222-1000.

NEW YORK'S PREMIER DJ
Club Experienced - Excellent References
Michael Thompson 212-794-2739

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

· THE JERRY ROSS ORCHESTRA ·
The best dance & party music! Contemporary, traditional, Motown, 50's, etc. Success guaranteed! **212-797-1898**

Party Music—DJ's, video. Professional, references. From $300. 212-662-4921.

Piano Sam! Music And Magic—To make your party sparkle. 516-569-7699.

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz and Swing. **212-489-1641.**

Dee Jays—Weddings/corp. events, MC's, lights, video. 212-323-7929/718-894-6515.

Great DJ/4 Hours Only $250!—All types of music! 718-520-8442, 516-599-1705.

Famous Swing Bands At Your Party!—Call 718-469-5074 for free recording.

Jazz/Classical—Duos, trios and up. Parties, openings, etc. 201-762-5893.

Barbara & Joseph—Fiddlers Two Charms Dinner guests-5,000 songs! 718-478-2982

Mike Turitto—Professional disc jockey. Weddings/parties/clubs. 212-679-9073. Continuous music cassette tapes available

Park Swing Orchestras—Sizzling sounds from masterful musicians. 212-737-8849.

Manhattan Swing Orchestras—Fine jazz, rock and classical music. 212-662-0104.

A Touch Of Class—DJ's and giant screen music videos. 718-966-0255.

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Attractive Aerobics Angel—Are you ready for me? Beautiful, dark-haired and hazel-eyed, petite (5'1"), sensuous, curvy, vivacious Italian/Jewish woman, 37, from the east side, wants to spoil and take care of you. This sun goddess loves tropical waters, fun parties, dancing, manicures, classy restaurants, Woody Allen and a good massage. Tired of the singles scene yet desires a fun-loving, bright and totally sophisticated gentleman, 30-45, for a serious romance. Photo/phone requested. NYM Q682

Attractive, Warm, Sensitive—5'6", 36, Jewish female, seeking attractive Jewish male, 32-42, possessing insight to share vulnerabilities, intelligence to share witty banter, versatility to share city lights and country inns, and sincerity to explore possibilities for serious relationship. POB 4446, Great Neck NY, 11023

Last Guy You'd Expect—To search for a mate this way. Very easygoing, successful, funny, handsome, 30 (look 25), 5'10", dark hair, green eyes, healthy athletic build, Tom Cruise type. Culturally diverse with strong moral and social convictions and zest for life. Seeks "together", pretty and musical brunette, 20-30, with great sense of humor. Yes, this experience is bizarre! Please send note and recent photo (a must). I will reciprocate. NYM Q828

Travel Advertisers—NEW YORK's TRAVEL section reaches 1.6 million readers. 212-971-3155. Source:'87 SMRB.

Complete The Fairy Tale—Once upon a time there was a considerate, sincere, handsome prince - crazy about life, president of own corporation, very fit, mid 30's, extremely successful, Jewish, slim, 5'10", funny. Alas, he dreamed of a lady: an affectionate, head-turning beauty, 32 or less, smoke-free, with capacity for deep love, commitment, partnership. Is it you? Photo a must for happy ending. NYM Q870

Handsome And Intelligent Gentleman—Athletic, very, very successful, recently divorced, mature with a good sense of humor. Seeks beautiful, 25-35, slim female with head-turning l[illegible] bit of sophistication and a rom[illegible] nature. I am Christian, have varied interests including theater, and am fun to be around. Photo essential. NYM Q891

"A Gold Rolex Is Not A Prerequisite"—Just seeking a man of integrity who is loving, humorous, successful, tall, attractive, Jewish, 38-50, intelligent, warm and sincere - to share beautiful moments, friendship, laughter and romance with a one-of-a-kind, beautiful, dynamic lady. No prison inmates please. Bio/phone. NYM Q894

Pretty, Attractive, Classy Art Dealer—Sensitive, warm, bright, successful, 40, 5'4", trim. Seeks attractive, intelligent, affluent male, with good sense of humor, who enjoys movies, theater, travel, the outdoors and casual, low-key weekends. NYM Q895

Dark-Haired Athlete—Irreverent Ivy financier, dynamic, literate, witty. 51, 5'11", 175. Seeks quick-minded, lighthearted Manhattanite, 28-34. Thoughtful note, candid photo, phone. NYM Q917

Wanted—Quick-witted, attractive guy, 27-32, up to the challenge of a good-looking, sane woman who loves life and has more than half a brain. NYM Q900

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Petite, Cute, Funny—Warm, professional, 36, white, Jewish female with a sense of ad-venture, looking for long-term relationship with guy who has similar goals and traditional values. NYM Q574

Handsome Catholic—Businessman/attorney, 30's, 6'1", successful, athletic, energetic, charming gentleman. Seeks well-balanced, blue-eyed, tall, slim "10" in her 20's, bright, humorous, sensitive and open for romance and commitment. Photo and phone exchanged. NYM Q589

Music Lover Seeks Music Lover—Smart, sensitive man, 33, 5'7", slim and attractive, seeks lady for companionship and more. I enjoy jazz clubs, movies, long walks, friends and family. Photo appreciated. NYM Q329

I'll Fly Anywhere—To meet a beautiful, socially graceful and intellectually challenging woman, religion immaterial, nonsmoker, age under 40. Just divorced after 20 years of marriage, two college age children. I'm achievement-oriented and a high-energy risk-taker, qualities which have helped me gain considerable business success. If you live anywhere within 200 miles of New York City, I'll fly my own plane to court you. Please reply in own hand, with candid photo. I'll reciprocate immediately if it feels right. NYM Q826

Summer Clearance—Previously unadvertised special. Successful attorney, 39, 5'9", reasonably handsome, fit and sane, Jewish (non-religious) with varied cultural interests and a large friendly dog, wishes to finally meet the woman of his dreams. She is very bright, slim, naturally pretty and inherently romantic. Letter/phone and photo, please. NYM Q928

Attractive Asian Widow—46, 5'8", professional, financially secure. Would like to meet professional gentleman - must be financially secure, 50-60. NYM Q764

Now Is The Time—Successful businessman, 47, Boston-NYC ties, enjoys international travel, weekends near the ocean and the ambiance of fine dining. Seeking an attractive, slim, romantically endowed woman, to share these pleasures of life. Photo, please. NYM Q769

Coincidentia Oppositorum—While perhaps looking as though he stepped out of an Armani ad, he didn't; he's a dedicated PhD psychoanalyst who simply happens to be tall, dark and handsome. His mettle tested and heart kind, at 35, he envisions enduringly joining tenderness and unbridled passion with a smart, assertive, slim woman, 27-33. Photo. NYM Q768

Just Turned 30—Warm, sensitive, handsome Manhattan attorney, 5'10", 164 lbs - seeks warm, very bright, sensual Jewish woman, 23-30, with a great sense of humor and a lot of class. Phone/photo/note. NYM Q785

NYC Jewish MD—30, seeks beautiful, bubbly, shapely woman, 19-28, for fun times/relationship. Photo. NYM Q797

Personal Qualities—Such as warmth, empathy, supportiveness in a man impress this thoughtful, intelligent, shapely redhead, 29, with cover girl face. NYM Q708

Attractive Mid 30's Female—A citified mid-westerner. I enjoy sports (running, skiing, scuba diving), music, dancing and activities of the city. Looking for man with similar interests who is also interested in a serious relationship. NYM Q788

Nice Man—Successful, good-looking and happy, 41, 6'1", looking for attractive lady, 29-35, bright, humorous and open for commitment. Photo please. NYM Q707

Happy To Go Barefoot—Fetch water, not make demands and earn six-figure income. Emmy award-winning comedy writer, 38, good legs, big blond hair, good values, Jewish. Seeks guy who wants to join temple and go there with girl in a miniskirt. I like Martin Buber and Smokey Robinson, but would rather date you. NYM Q833

Handsome, Tall, 29—Seeking honest, smart, pretty, sexy Jewish lady. POB 20390, Greeley Sq. Sta., NYC 10001

Lady Veterinarian—Interests include horseback riding and the arts. Seeks educated, happy, successful, single white male, 42-52, nonsmoker. Photo preferred. POB 116, Demarest, NJ 07627

Warm, Attractive, Down-To-Earth—Professional Jewish female, 27, who enjoys good company, conversation and the culinary arts, seeks a refined, quality male, interested in sharing these things. Please send note and photo. NYM Q798

Celtic Colleen—Catholic professional, MBA, 5'8", Irish, blue eyes, 32, very warm, down-to-earth, talented musician, "people person", with great sense of humor. Seeks Catholic professional/executive gentleman, 30-40, who is tall, slim, deeply caring, thoughtful, good solid values, loves to laugh, has a zest for life and is committed to a future together. Letter/phone/photo, please. NYM Q801

North Shore, LI Physician—36 years old, with sincere interest in meeting a fun-loving and introspective woman. Nature photography and weekend getaways in quiet country inns are important to me. New friends and experiences are also definitely sought. Photo optional. NYM Q810

Handsome, Successful—34-year-old Catholic male. I am a pharmacist, who enjoys the outdoors, sports, romantic dinners, travel and good conversation. I would like to meet a woman who is attractive, loyal, fun to be with, likes to cook, relationship and marriage-oriented. Note and photo. NYM Q800

Handsome Professional—37, 5'9", trim. Seeks pretty "forever" female. NYM Q799

Black Beauty Sought—Blue-eyed Englishman, 5'11", 40, slim, highly successful, town and country, in quest of dark-tressed, romantic sylph with music in eyes, hands or soul. NYM Q567

Handsome Businessman—And classical pianist, 32, seeks special female. I love reading, working out, the beach and laughing. Note/photo/phone. NYM Q802

I Am A German Man, 31—Tall and handsome, looking for a nice girl between 20 and 30. Phone/photo. NYM Q837

A Sucker For Charm—And a woman with some zip to her mind and her spirit. Add pretty, trim, 25-35, and unafraid of commitment and I'm history. Easygoing guy, 35, with a great mind and an active sense of humor. Crazed about skiing and fond of cycling, bridge, golf - anything but sushi. Seeking a soulmate, a playmate and a spark. Ditto? Send note and photo. NYM Q836

Asian Charm—Attractive, successful, sincere Wasp man, 40, seeks Asian or white lady for romance, friendship and marriage. Photo/bio, please. NYM Q805

Bleeding Heart Liberal—38, funny, athletic lady, seeks altruistic, affectionate, 40's male to cheer the end of Reagan era and share hope, and possibly more. Note/photo/phone. NYM Q806

Japanese-American Eliza Doolittle—30, seeks handsome Higgins for marriage, children, forever. Photo. NYM Q823

This Good-looking, Petite—Manhattan widow, early 50's, is vivacious, full of fun, and has a great zest for living. I would very much like to meet an understanding and compatible gentleman for a possible genuine future relationship. NYM Q807

Affectionate, Dynamic Widower—Seeks attractive, articulate, slim, classy, special Jewish lady, 46-55. Photo. NYM Q678

If You Enjoy—Carnegie Hall as well as nightclubs, I'm seeking an outgoing, adventurous, educated woman who enjoys diversity. Someone who likes travel, movies, Central Park, sports (golf and bike-riding) or an afternoon at the museum, dinners out or done together in the kitchen. I'm a 5'8", attractive, brown-haired, brown-eyed, 31-year-old Catholic, Manhattan professional who seeks slender woman, 26-35, Catholic, sincere, friendly, easygoing. Photo. NYM Q888

Accounting Doctoral Student—43, seeking a male, 44-53, to be vulnerable with. If you're ready for the future, send a photo, letter. Nonsmoker only. NYM Q587

Passionate And Playful—Wants a serious relationship. Me: vivacious, auburn hair, slim beauty with a warm smile and a sensitive personality. You: attractive, warm, sincere, intelligent witty male (35-45). We: in love forever. Note and photo a must. NYM Q811

Seeking Someone Special?—Attractive, professional Jewish woman, 30, petite, athletic, nonsmoker. Seeks confident, fun, sincere professional Jewish man, 30's, with sense of humor. Photo a must. NYM Q812

Rare Find—Gorgeous, emerald-eyed beauty, 26. Lived abroad, done TV work, devilishly funny ad exec. You're European, 28-38, very handsome, romantic, equally wealthy. Photo. NYM Q817

Good-Looking, Warm Jewish MD—Early 50's, 5'10", northern NJ. Interested in serious relationship with elegant, classy, beautiful, professional, intelligent, secure woman, 43-50. Photo/note/phone required. NYM Q813

Sharp, Successful, Tall Male—38, seeks slim, blond Jewish lady for zoo and outdoor fun. Nonsmoker. Photo. NYM Q809

If You Believe—The fountain at Lincoln Center is the center of the universe, enjoy Tanglewood evenings and Barge music, then this unusually handsome Jewish gentleman (34) wants to meet you, particularly if you are 25-30 and absolutely divine. Note/photo, please. NYM Q886

Professional Jewish Man—38, single, seeks lady for a one-to-one relationship leading to matrimony. No snobs. Disabled okay. NYM Q816

Blond, Attractive, Successful—Professional, light-skinned black, divorced woman who enjoys music and the arts. Seeks professional, outgoing, sincere, strong and sensual white or black man, 40-53, for romance. Send photo/phone and handwritten bio. NYM Q821

Where Are You—A successful, attractive Jewish man, 50-60? I know you're out there - I meet your ex-wives all the time. If you are interested in meeting a very pretty, successful woman with a great sense of humor, please reply. Photo appreciated. NYM Q820

Self-Employed Professional—41, 6' male seeks daring, understanding, passionate and articulate female, 22-32, who desires a committed, realistic and caring relationship. Phone/photo/note. NYM Q829

Attractive, Exciting, Marriage-Minded—Vivacious, sharp lady, 36, Jewish (nonreligious), with terrific sense of humor, heart of gold, and too sincere for the bar scene. Seeks kind, sincere man, 36 plus, unafraid of commitment, for lasting relationship. Photo optional. NYM Q824

China Doll—Alluring, shapely, bright, secure, with a fervor for life. Seeks kindred soul, professional, preferably Christian, no children, 35 or over, with looks, heart and spirit. Photo optional. NYM Q377

Limited Time Offer—Successful professional Jewish male, 32, PhD, seeks a Jewish female, 26-32, who possesses brains, beauty and wit. Note/photo/phone. NYM D080

Another Lonely Summer—Why? If you're a pretty, shapely petite blond (28-35), this attractive, successful exec (42) would like to meet you. Be nonreligious, nonsmoker, who enjoys travel, fine dining, theatergoing, etc. and truly be interested in building something of value. Photo/note/phone. NYM Q009

Hi! I'm Out Right Now—But, if you're a dynamic, successful, attractive, romantic man, please leave your message/photo. A beautiful, exciting, outgoing, sensual teacher, 52, 5'6", Jewish, nonsmoker will get back to you ASAP. NYM Q827

Warm, Attractive, Outgoing—Rubenesque, Jewish, entertainment industry professional, 31, arts-oriented, zany sense of humor. Seeks attractive, bright, funny, sensitive, masculine professional man, 28-38, with similar interests, to share off-time, ourselves, theater tickets. Note/photo/phone. NYM Q831

Professional European Belly Dancer—Seeks physician, successful businessman. POB 47, Radio City Sta, NY 10019

Handsome, Athletic Professor—34, Jewish, 6'2", scientist/entrepreneur, warm, sincere, romantic. Seeks bright, beautiful, tall, delightful, fit lady for monogamous relationship. Photo please. NYM Q834

Earthy, Open, Petite, Spirited—Into the treasures of life - seeking attractive, sensitive Jewish man, 30-40's, for friendship, romance and commitment. NYM Q804

I'm Successful, Attractive—Jewish male, 50's. Seeks woman with warmth, humor, openness. Phone/photo. NYM Q838

Make A Wish Come True:—Fun female to lavish love/affection and total devotion upon. Passionate, caring, athletic, attractive , Asian, Wall Street professional, 25, 5'6", looking to share summer fun, fall foliage and more. Photo/bio. NYM Q839

Fine Wine Only—43-year-old, handsome, 5'9", slim entrepreneur with style, seeks woman of inner and outer beauty. Must be sexy in jeans and black gown, and outrageous in a bikini. Nonsmoker - must love to travel, laugh and exercise. Note/photo/phone. NYM Q841

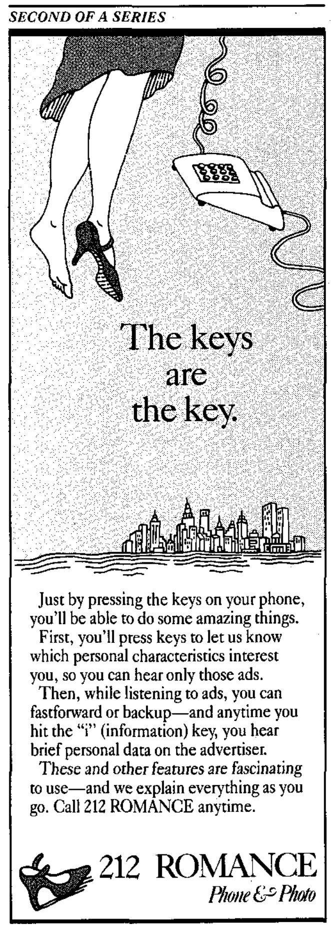
Champagne And Flowers—Corporate reports and the Wall Street Journal. Pinstripes and rock 'n' roll. Tennis, sailing, karate too. Wall Street exec, 33, seeks warm, vivacious, intelligent, down-to-earth woman. Photo/note. NYM Q840

Million Dollar Reward (She's Lying)—If you really match your response. Straight-shooting woman, 36, has everything to offer an honest nonsmoker. (She's telling the truth!) Picture please. NYM Q890

Vivacious Italian Beauty—33, 5'3", warm, bright, full-figured, hourglass-shaped sweetheart. Crazy about 50's/60's rock, theater and cheering for the home team! Seeks cute, big-hearted, ambitious, enthusiastic NY/NJ gentleman. NYM Q842

Tired Of Playing the "Bull Market"?—Then invest your time with this 33-year-old, adventurous Wall Street exec who would love to exchange good times with a fun-loving, intelligent, 25-32-year-old Jewish woman. Photo/phone/note. NYM Q843

Sparkling Executive—Who loves NY, skiing and tennis, music and art, food and laughter, seeks bright, secure, irreverent, caring Jewish man, 40-55ish. Note/photo/phone please. NYM Q014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From Somewhere In The 60's—Hippie social activist PhD, cross-country motorcyclist, to somewhere in the 80's - corporate computer manager, small landlord, the Upper West Side - to summerwear in Fire Island. Generic single male, nonreligious Jewish, seeks brainy Ms. 75% Right, with personals usuals (or unusuals) - for chemistry, magic or Chinese takeout. No smokers. NYM Q844

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Warm, Sincere, Romantic—Single Jewish male, 34, seeks best friend in an attractive, vivacious, single white female under 40. Phone/photo appreciated. NYM Q849

Summertime—And the living is easy. This warm, intelligent, communicative, nice-looking Jewish male, youthful 59, would like to share all seasons with a down-to-earth, attractive, bright, affectionate, nonsmoking, available woman, 45-53. Photo optional. NYM Q850

Teacher With Class—Needs assistant. Beautiful brunette, pretty inside and out, widow, 52, Jewish, seeks sincere, secure, loving successful man to spoil. NYM Q878

Sailing, Skiing, Theater, Travel—Are all enjoyed by handsome, financially secure, divorced Jewish man, 52. Seeking pretty, slender lady, 31-37, to share her dreams with me. Photo a must. NYM Q851

Successful Stockbroker—Mid 30's, athletic build, good sense of humor. Seeks honest, sensitive, attractive woman for relationship. NYM Q882

Bad Boy Type Wanted—Very attractive, petite, 35, brunette, curly, long hair, tastes eclectic. Desires man with sincerity, warmth, humor, intelligence, sensitivity. Phone/photo. NYM Q892

Single White Female—Christian, 5'9", 28, very attractive and successful, many-faceted, strong, yet loving and gentle. Seeks single white male - tall, 28-38, attractive, professional, down-to-earth, confident, fun and honest guy with traditional values for fun and possible relationship. Phone/photo/note. NYM Q881

Woman Of Beauty And Depth—Uniquely attractive and sensual, atypical professional, 32, who is sensitive, caring, very intelligent, fun and easy to be with, has a great sense of humor and experiences greater meaning in life through philosophical/spiritual orientation. Seeking special male counterpart, 25-30's, who is caring, fun, intelligent and thoughtful, creative, handsome and conscious of life's fullness. Note/photo/phone. NYM Q867

Warm, Handsome—26, Jewish male professional/law student, seeks bright, attractive female, 20-28, with a good sense of humor. Photo/phone. NYM Q857

Single Jewish Professional Female—33, who's adorable, athletic, articulate, adventurous, amorous, affectionate - and that's only the A's - seeks Jewish professional male, 30-40, who likes Reebok's, restaurants and romance. Photo. NYM Q856

Bubbly And Energetic—26, Catholic, professional female, seeks comparable, tall male, 25-30. Let's shoot for the stars! Note/photo/phone. NYM Q960

Wanted:—Slim, sexy, stylish, warm, intelligent woman, 24-30, interested in life, love and the pursuit of togetherness - by Jewish man, age 30, athletic, ambitious, intelligent, extremely handsome and tired of pot luck. Send photo, facts and phone. Nonsmoker please. NYM Q871

Pretty, Slim, Smart, Sexy—44, warm, outgoing, successful psychotherapist, seeks sincere, tall, handsome, energetic, confident businessman or professional, 30's-40's. Photo, please. NYM Q907

Summer Preview—Pretty brunette, 5'6", 40, professional. Looks great in satins or sweats. Slim, sensuous. Loves dancing and devil dogs, puzzles and parties. If you are an intelligent, handsome, tall man, sincere, successful, with a sense of values and humor, send photo and note. NYM Q859

Sophisticated, Bright, Shapely—Independent widow seeks successful gentleman with same qualities, 55-62, 5'10" or more. Phone/photo. NYM Q862

Smile With Me—Pretty, witty, warm lady. Seeks smart, attractive man, 37-48, who laughs easily. Note/phone. NYM Q864

Still Searching?—If you're a woman, 32-42, looking for a successful man who's handsome, 47, loving, giving, caring, kind, relationship-minded - and you still want to have fun? Write to me. Please be Jewish and a nonsmoker. Photo. NYM Q889

Jewish Ford Model—5'8", very successful businesswoman, 34 years old, no baggage, country bred/city looks, Masters degree. Seeks extremely successful, Jewish, 32-45, over 5'10", no kids, clean-cut, sensitive, funny, adventurous, stable man. Photo/note/phone. NYM Q866

Rich Jewish Lady—Seeks male doctor, lawyer, businessman, 37-46. NYM Q868

Successful Attorney—Jewish man, 40, intelligent, playful, witty, handsome, athletic and fun. Seeks terrific woman for barbecues on penthouse terrace, summer fun and lasting relationship. Photo/note/phone. NYM Q872

I Seek—An open, honest, sensitive, affectionate and sincere man who is emotionally available, to explore with me whether we have the "chemistry", communication, caring, sharing to evolve our relationship to where both of us will desire intimacy and commitment. He is 42-52, tall, trim, attractive and successful in whatever field he has chosen. He likes who and what he is and has learned from his life's lessons yet has the courage and confidence to desire to develop a deep, meaningful relationship with a woman. In fact, finding and developing that relationship is a priority. As for me - 5'8", slim, "stunning and striking" (I am told) - with a chic and confident presence, I am a successful corporate executive and artist, an enthusiast and romantic by nature, with a zest for living. All of the criteria I seek in a man are also the qualities and values I possess - so I am looking for my counterpart. Though I live in Manhattan, I treasure my country home because nature is very nurturing to me. Some of my other passions include the arts, dancing - and the desire to motivate you to respond to my ad...if you are also seeking what I have expressed. Photo/letter/phone. NYM Q873

Charming, Tall Jewish Blond—Seeks enchanting, mature, nonsmoking, ethical, intelligent male, 58 plus. NYM Q874

Pro-Israel—Single Jewish woman, financially secure, classic, vivacious, early 30's, PhD, European beauty, seeks key man to fit locket of my heart. Must be open-minded, patient, vital. NYM Q877

NJ Single Male—35, not rich or fancy but hardworking and honest. Staying fit, blue jeans and savoring the moment are my likes. I hope to meet a woman, any age, who is real athletic, fit, independent. Note/photo. NYM Q875

Myth, Magic, Flights Of Fancy—Take root in truth but bear fruit in fable. Writer, 40, 6'1", seeks sorceress to share the stuff of which tales are told. Photo for image/letter for legend. NYM Q876

Attention · Attractive, Shapely Female—Want to meet a divorced, unencumbered, Italian heritage, trim, 5'8", 150 lbs, good-looking, good-hearted, young 59, nice guy? Photo/phone/note for possible wondrous romance. NYM Q879

Suzanne Pleschette Look-Alike—If you are 38-45, Jewish, nice, funny, very successful - note/photo please. NYM Q880

Jewish Professor/Businessman—Loves scientific/medical research - is very handsome, witty, affluent, athletic, classy and ready for marriage. I would love to meet a very bright lady - such as an MD, medical student, attorney, professor, psychologist, MBA, etc. - from 26 to 38. NYM Q883

Beautiful European Woman—Mid 40's, active in own established business, looking for personable, good-looking man with whom to develop sincere relationship. Photo, please. NYM Q884

Beaches, Books, Beers—Lady writer, 32, 5'8", very pretty, great legs, seeking single white man to share the above. One picture or a thousand words, please. NYM Q893

This Classy CT Lady—Is interested in meeting you. So, if you are 5'10", 40 plus, single Caucasian man, nonsmoker, no drugs. Please send a photo and an informative note to: NYM Q898

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, 30-35. Box 204, 1202 Lexington Ave, NYC 10028.

Search Committee Of One—Seeks warm, sensitive, loving, attractive, emotionally available Jewish professional male to share the pleasures of life with special, petite, 40's, Westchester psychotherapist. Photo, note appreciated. NYM Q902

Attractive Blue-Eyed Blond—Warm, slim, affectionate Jewish professional, 35. Likes sports, psychology, animals and computers. Seeks attractive, intelligent man. Photo/note. NYM Q908

Wanted:—Handsome, healthy, happy, sophisticated, slim, tall, clean-shaven Manhattanite who is 45-55 and still adventuresome. By beautiful, thin, romantic, secure Jewish Upper East Side widow who wants to live, laugh and love. No cigars allowed. Photo/note/phone. NYM Q910

Attractive Hispanic Attorney—Male, 35, honest and giving, is seeking that special woman. She should be Hispanic, attractive, educated, under 5'6", 28-36. Phone/photo. NYM Q911

Stop! Think. Still Reading?—Good. I'm waiting for the right man, 28-38, 5'10" plus, equally financially secure, who refuses to settle for mediocrity. Honesty appreciated. Note/phone/photo. NYM Q912

Eloquent, You Say—Seeking an intelligent, stimulating, attractive, humorous and stylish woman, 26 or less. I'm 6'1", blond hair, blues eyes, an athletic build, handsome and a gentleman. I enjoy horses, water sports, tennis, balloon rides and romantic evenings. This 26-year-old doctor and real estate venturer requests your note, photo, phone. NYM Q913

Jewish Male—46, good guy, attractive, healthy, in good shape, secure job. Looking for lady with cute face and caring heart. Phone/photo a must. NYM Q925

Handsome, Romantic Businessman—Westchester (will travel to Manhattan/surrounding areas/meet halfway), 36, Jewish, witty, charming. Enjoys theater, museums, politics, music, tennis, Mets, dancing. Seeks attractive, nonsmoking, articulate, unpretentious, stable, vivacious, sensitive woman, 25-33, for caring, lasting relationship. Must enclose current photo/phone number with response. I'll send current photo upon request. NYM Q914

Renaissance Gal—Pretty, slim, blue-eyed blond, 27, adores sports and the arts, seeks warm, caring male to share sincere relationship. Photo/note/phone. NYM Q918

Fit, Feisty Female—With beauty, brains, seeks smart, secure, hip hunk with humor, heart, 35-43, 5'9" plus. Photo. NYM Q915

Nice Guys Are Winners—Jewish male in 40's, warm, sincere and athletic, living Westchester, seeks caring, old-fashioned lady, 30-45. Phone/photo. NYM Q924

Jewish Male—46, good guy, attractive, healthy, in good shape, secure job. Looking for lady with cute face and caring heart. Phone/photo a must. NYM D079

Dynamic, Wealthy, Artistic—Businessman, 40 years old, single, 5'9", handsome and athletic. At the very top of field in motion pictures. Intense, competitive, passionate, adventurous, darkly funny, voraciously bright, eternally curious. Seeking bright, beautiful, sexy, witty, independent, ambitious, adventurous, free-thinking lady, 21-35. My success is a function of my interests, the world of books, ideas, stories, theories, the heart, mind, and "what it's all about," all applied in the form of passionate pragmatism (as opposed to idealism). If you're interested in new experiences, embrace the non-traditional and feel that physical appearance, intelligence, personal style and individual ability are all equally important, please write and enclose the Very Essential photo and mailing address (I hate phones). NYM Q931

Successful, Dynamic—International businessman, 50, good-looking, healthy, 5'8", trim, overworked, serious, but loves sailing, music, adventure and good company. Seeks attractive, intelligent, playful, caring, noncombative lady, 25-35, for meaningful relationship. Please include photo and phone number. NYM Q932

Radiant Redhead—Headturning, fair-skinned, blue-eyed damsel; very smart, very fit, laughs easily; successful businessperson; 36, 5'7", 130 lbs; enjoys reading, running, bodybuilding, zen and yoga; seeks fit, easygoing fellow for sharing, fun and frolic; bio, photo a must. NYM Q639

Skeptical But Hopeful—33, very attractive, slim, divorced Jewish PhD/professional woman, warm and sensitive, with striking blue eyes, terrific smile, and varied interests. Seeks serious yet playful, honest relationship with 30's, attractive Jewish professional man, 5'8" plus, with feet on the ground, head and heart in good shape. NY/NJ. NYM Q860

Another Jewish MD!—This one's 33, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady. Photo if you can. NYM Q425

Sophisticated, Classy Lady—Seeks tall, dynamic, handsome Jewish man, 42-54, for serious relationship. NYM Q025

Unique, Sexy, Sophisticated—Me - the woman you see in your dreams - sensuous, elegant, exquisite, 26, blond, European, very pretty, 5'5" professional woman, outgoing, vivacious, gourmet cook, loves tennis, beach, traveling. You - tall, very handsome professional man, 27-35, bright, fun, caring and romantic. Ecris vite. Note/photo/phone. NYM Q244

Calling Connecticut—European-born blond lady, ex-flight attendant, planning to relocate. Looking for cosmopolitan yet down-to-earth gentleman, 40-54, for warm welcome and introduction to New England life and companionship. Photo/phone/note. NYM Q818

Trial Date—Attorney, Jewish, 36, 5'11", handsome, caring, wants to court sincere, warm Jewish gal, to 33. Photo. NYM Q397

Petite, Slim Brunette—European-born and educated, with sophistication and refinement, sensitive and considerate. Seeks 50-60ish, Jewish counterpart from Nassau or Manhattan. Note and phone, please. NYM Q660

Manhattan Attorney—44, tall and attractive, divorced, seeks bright Manhattan professional woman, 35-42. NYM Q372

Lost: Glass Slipper, Size 7—Bright, down-to-earth, slim, pretty Jewish woman, 33, seeks return by sensitive, "charming" professional Jewish man, 30-39. NYM Q664

Ravishing Writer—Wants to be loved for her Mensa mind as well as her curvy body, big brown eyes, long dark hair, creamy skin. She's author/journalist, 39, and seeking smart, sexy, successful man for soul mate. NYM Q796

Handsome, Well-Built, Successful—31, dark hair, 6'0", ready to meet a lady for a relationship leading to marriage. Note/photo. POB 1462, Yonkers, NY 10702

Me:—Shapely, attractive, vibrant, retired. You: wise, witty, gentle, liberal, virile, 55-70. Let's meet soon! NYM Q794

Attractive, Slim Jewish Widow—60, looks a young 50, wishes to meet secure, pleasant widower who likes to travel, fine restaurants, dancing. Lower Westchester. NYM Q639

Unpretentious Great Neck, LI Investor—40, 6', 170, good-looking, divorced (no children), home-owner, non-workaholic, eclectic interests. Seeks attractive, slender (size 3-7), warm, romantic, caring woman, ready to share romance, friendship, maybe more. Photo a must. NYM Q661

East Hampton Summer Romance—Female writer seeks man to go to Caldor with, 40-58. Note and photo please. NYM Q541

Seeking Italian-American Woman—Single white Catholic, Manhattan building tradesman (39), seeks attractive woman (27-38), for possible warm, loving relationship (no children please). I'm intelligent, sensitive, nice-looking and down-to-earth, enjoy films, theater, romantic dinners, dancing and the shore. Note/photo/phone. NYM Q479

You're An Ivy Man—Comfortable with yourself, your appearance, your job, your home; are aged 35-45 and not compulsive. I'm 5'7", blond, blue-eyed, trim and very attractive. Note/phone/photo. NYM Q885

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Creative But Sane?—Meet this single white female, metro NJ writer! 30's, 5'7", slim, pretty. Seeks male counterpart, into arts or entertainment as a career or serious sideline. No drugs, heavy drinking; prefer no smoking. Imagination essential! Note/photo. NYM Q310

Mogulette Seeks Mogul—Cute, 5', 38, Noho woman - loves traveling, sailing, sun, dancing, theater, hugging and laughing. Seeks successful, charming, adventurous, sexy and affectionate man, 35-45, who knows how to enjoy life. Note/photo/phone, please. NYM Q330

Millionaire - Legit—Sharing, 46, 2 sons, seeks cover girl look, 25-35, NYC/NJ area, for relationship. Photo, must. NYM Q336

Sprichst Du Deutsch?—Gifted New York man, 35, seeks bilingual beauty for fun and true love. NYM Q319

Seeking Miss Right—Jewish MD, 32, handsome, witty, intelligent. Seeks nice, normal, bright, beautiful inside and out, never-married Jewish female, 24-30, for love, marriage and happily ever after. NYM Q328

5'5" Professional, New Jersey—Jewish woman, late 30's, seeks intelligent, stable, sensible Jewish male, 39-47, for a lasting relationship. Interests include skiing, tennis, swimming. Note/photo/phone. NYM Q334

Great Sense Of Humor—Handsome, professional Jewish male, 28, 6', MBA'd, seeks bright, caring Jewish female, 20-30, for fun and romance. Note/photo. NYM Q332

Pretty MD—A youthful 42 with classic Irish looks, seeks professional or creative man over 39, who is secure, caring, with a sense of humor and integrity, for friendship, romance and commitment. I enjoy theater, jazz and Montauk summers. Young kids a plus. Note/photo. NYM Q500

Star Type Blond—Green-eyed. Not a snob just a little shy. Looking for handsome, down-to-earth man, to share life with (32-42). Photo/note. NYM Q959

By The Water—Jersey City, 31, single white male, MBA, 6' plus, with sound mind, body and soul. Considered warm, down-to-earth and usually reserved. Seeks slender female who enjoys the arts, Star Trek, adventure of travel and has a zest for life. Note/phone/photo. NYM Q503

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM Q509

Attractive, 5'5", Slim—Non-yuppie, NYC-based, female business owner, seeks single male companion, 38-54. Latent conversationalists welcome. Have received several compliments within the past ten years, but aren't these bragging ads a pain? Am a film addict, music lover, nonsmoker, walker, talker, dog owner. Note/phone to: POB 20440, Midtown Station, NY, NY 10129

Sensitive Business And Professional—Man, 50, seeks adventurous woman with free time for developing a long-term relationship and romance. Westchester location is a plus. Please write. NYM Q559

STRICTLY PERSONALS

Woman—Spirited, attractive city professional - reaching out for a warm, insightful, successful, attractive man, 38-46 years, who enjoys music, dancing, theater, movies, travel and country walks. Note/photo/phone. NYM Q545

Beautiful Lady—39, seeks successful male, friend/lover. Photo. NYM Q544

I'm Hot - For Cool Jazz—Summer nights, romance, dining, Beatles and Manhattan. This blond, 35, 5'5" professional, seeks pretty lady, 25-39, warm, sincere, petite and loving. Phone/photo/note. NYM Q546

Attractive Black Female PhD—Seeks black/white man, 40's. Phone. NYM Q554

Gay White Male—British born, lives central NJ, 50's, widely traveled. Interests: Beach to Beethoven. Theater to Torme. Speedos to Schurr. Cooking. Italy. French. You: Gay male, 30 plus, who would enjoy friendship. I am 175 lbs, not into drugs, etc. Expect you to be the same. Write with photo. NYM Q552

Very Attractive Ivy Male—24, 5'9", seeks funny, pretty, intelligent professional female, 20's, for fun and romance. Photo/note/phone. NYM Q557

Against All Odds—Handsome, warm, intelligent Jewish gentleman, 29, seeks beautiful lady to share romance and excitement. Note/photo. NYM Q556

Would Like To Meet—Serious but funny, career-driven but romantic, 30ish man. I'm 28, attractive MBA with sense and humor. Beach, cycle, ski, wine/dine, stay home. Summer/fall/winter: happy/ier/iest. NYM Q662

Country Girl At Heart—Warm, down-to-earth, intelligent, single white female, 37. Enjoys walks in the country, sports, 60's-70's music, movies, reading, quiet evenings at home. Seeking nonsmoking male, 35-45, to share the above and more. NYM Q656

Emotionally-Available—Warm, thoughtful, introspective woman, 41, 6', attractive brunette, finance professional. Seeking soul mate, best friend, lover, husband. Please be in 30's or 40's, nonsmoker. Sense of humor vital. NYM Q577

Cute, Genuine Guy—36, professional, trim, 5'11", playful, stable. Seeks a witty, slim, attractive gal, 25-35, with a spirit that's free and open for a possible serious romance. Note/phone/photo. NYM Q600

60's Soul/80's Grit—Jewish female, mid 30's, warm, witty psychologist, very attractive. Seeking man to live life with integrity, intelligence, pleasure and accomplishment. NYM Q685

Tennis Courtship—Professional NY male, 40, NJ office, seeks "court" ship with an attractive, athletic lady NJ/NY for tennis, racquetball, maybe leading 2 Luv. Photo/phone. NYM Q689

Quiet, Intense Woman—Likes to laugh, is 36, 5'6", enjoys the outdoors. Seeks outgoing, easygoing man with a serious side, 35-45. Send note/photo/phone. NYM Q598

Paris - NYC—French aristocrat, single, living in both cities, ready to share challenge of both cultures with genuine woman, for enhancing each other's personal and social achievement. NYM Q601

Attractive Asian Lady—Highly-educated professional in her 30's. Very feminine yet strong. Seeks quality man who's successful, sincere, warm, gentle and likes to live an active life. Phone/photo/bio a must. NYM Q603

Single, White, Jewish—Nonreligious male, 37 - looks 27, black hair, hazel eyes, clean-shaven, slim, 5'7", handsome, sensitive, affectionate, loyal, wry sense of humor, nice smile, liberal arts type turned accountant and grad student (though in private life fairly disorganized). Desires casual, slim, pretty, passionate, no smoke/drug female, late 20's, with similar qualities, who can express her inner feelings. Enjoy Met games, museums, gardens, movies, good books, Western philosophy, centrist politics, deep talk, lost weekends in my room (with break for Chinese food), romance, love, marriage, children, dog, success. Send photo and phone number soon, dear. NYM Q618

He Was The Boy In The Back—Of your 6th grade class who could always make you laugh. Handsome, Jewish, 34. Seeks pretty and bright, 24-34. NYM Q773

Oriental Woman Sought—Architect, 37, handsome, 6'1", with Ivy League style, seeks lady to explore city and country. Note/photo/phone please. NYM Q691

Thorstein Veblen Seeks—Agatha Runcible. Brainy, literate, friendly, presentable gent seeks smart, slim, comradely, fetching woman, 40's, with taste for serious thought and frivolous hats. NYM Q690

5'9", Slim NYC Woman—Early 50's, seeks kind, unattached male, nonsmoker, nondrinker. Likes laughs, books, baseball, movies, good talk. NYM Q692

One-Of-A-Kind RN—Black, attractive, selective female, 39, seeks intelligent, one-of-a-kind male companion for committed relationship. Photo a must. Phone/bio please. NYM Q694

Good-Natured, Handsome Jewish MD—42, seeking an educated, thinking, religious Jewish woman, about 30, for love and children. NYM Q732

Jewish Male Professional—29, tall, handsome, sincere, fun, healthy, seeks single Jewish female, 21-31, NY/NJ, slim, attractive, for sharing friendship and romance. NYM Q745

Baryshnikov Type—30, 6'2", extremely successful, handsome European intellectual. I'm strong and sensitive, idealistic and romantic, funny and adventurous. You must be very beautiful, feminine, classy, affectionate and sensuous. Your professional and financial success is irrelevant. Photo a must. NYM Q767

Trim, Fit And Handsome—Professional, single black man, 35, 5'8", seeks female counterpart, 25-34. NYM Q637

Silver Fox—A white gentleman of distinction, merit and class, but still earthy and real. Divorced, 60, 5'10", a successful, busy exec. Would like a romantic relationship with a lovely, pretty lady who is sensuous, soft and curvy, adventurous and under 45. Go ahead and spice up your life. Send photo and phone number. NYM Q642

Beautiful Jewish Lady—Petite, slim, mid 30's, dark hair, intelligent, honest, willing to relocate for sincere, successful, warm, kind, generous, attractive, marriage-minded Jewish man, 36-45. Note/photo/phone. POB 742373, Dallas, Tx 75374

Winter In The Islands—Bright, blond, fit, single country lawyer/surfer (41 - 5'11" - 170), piloting his jazzy 30-foot sailboat south to the Caribbean's most secluded beaches this fall. Seeks a smart, slim, sturdy, athletic, fair-haired, sun-seeking, single navigatrix (25 plus), to get lost with. Photo, please. NYM Q641

Tall, Rugged, Semi-Sane—White, successful, 30's, easy to talk to, sensual, looking to meet down-to-earth, attractive and intelligent woman. NYM Q819

Harvard MBA, 40, 6',—Seeks beautiful, warm, dynamic Asian professional woman. Photo a must. NYM Q739

Sensitive, Soft-Spoken, Considerate—Educated, blond, blue-eyed woman, 32, slim, 5'4", with natural beauty and diverse interests would like to meet a kind, sincere, sensible and discerning professional man, 30's-40's. Note/phone. NYM Q757

Witty, Humorous Professional—Male, 36, 5'9", warm, bright, sincere, seeks fun-loving woman with nice legs, keen dresser, for romance. Photo. NYM Q748

Recently Retired Businesswoman—69, very attractive, vivacious, slim, secure, have varied interests. Lonely in retirement after very active life. Seeking a dear gent, 69 or over, to share my leisure time to indulge in the good stuff in life together. If you are my counterpart, please send note. NYM Q749

Millionaire Male—Involved in real estate, is looking for a relationship with a beautiful woman, inside and out, who enjoys boating, theater, long weekends in the Caribbean and all life has to offer. Photo/note. NYM Q751

Jewish Professional—5'10", 165 lbs, seeks bright, attractive Jewish woman, 28-38, nonsmoker, over 5'5". Reply only if your future includes marriage and children. Photo, if possible. NYM Q680

Multifaceted, Creative And Well-Read—Psychotherapist/runner, 39, extremely pretty, wants clever, energetic man for communication, caring, commmitment. Humor essential. Photo. NYM Q771

Beautiful Blond Medical Professional—5'4", 115 lbs, gentle, sensitive, self-aware, with a new age philosophy of living. Seeks an established man, 35-45, who is likewise gentle, sensitive and, most of all, self-aware and not afraid of emotional intimacy, for a growing relationship as individuals and partners, as friends and lovers. Note/phone/photo. NYM Q759

Exotic, Successful, Intelligent—Woman seeks warm, successful, athletic, handsome Caucasian male, 33-39, looking for marriage. Photo, please. NYM Q758

Lady Luck—Is Spanish/Oriental Manhattanite seeking good-humored man, 44 and over. Let's enjoy dining, dancing and Atlantic City - or quiet nights of Scrabble or cuddling. Photo/phone. NYM Q760

Lovely, Elegant Woman—Brunette, bright, successful, 5'7", slim, mid 30's, very pretty, very caring, traditional, well traveled. I love the symphony, long walks, quiet beaches. I'm looking for a successful man (investment banker, entrepreneur), 35-47, warmhearted, Christian, who wants a serious commitment with an exceptional woman. Note/photo/phone. Will exchange. NYM Q761

Meet A Grown-Up Woman—Pretty brunette, blue eyes, 50, seeks NJ Jewish man, 50-60, who's successful, loving, honest, sincere and prefers life as a twosome. NYM Q762

Restarting—Divorced Jewish male, just getting into dating scene, enjoys sports, (Pittsburgh: Steelers, Penguins, Pirates), music, dancing, art, museums and theater - 5'6", 38 years old, brown (graying) hair, seeks Jewish female with similar interests who enjoys going out or quiet times in. I'm ready to resume active life. Photo a must. NYM Q765

Man To Man—Bisexual male, professional, 33, looking for a nice, straight-acting guy to share all. Photo. NYM Q763

Honest, Stable, Friendly—Tall, slim, good-looking Jewish man, 44. This bright, pleasant, witty guy seeks a kind, sincere Jewish woman for love, marriage and family. Photo a plus. NYM Q766

Seeking Birthday Present—For pretty, blue-eyed Jewish democrat. Applicant must be in 30's, trim, easygoing, intelligent and adventurous. Photo. NYM Q795

Laughing Cavalier—Like me: M'lady enjoys radiant health, a lively mind and straightforward sensuality. She'll be my best friend - often amused, never bored. Once an international horseman, I'm now a struggling playwright, 54, with all my hair, 6', pipe smoker, nondrinker. Charming, passionate, considered handsome. Honorable - if scarred and cynical. Expect an antique grace with little regard for fads or trends. NYM Q776

A Thoughtful Man—Divorced white professional, 37, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman, 32-40, who has a career and is open to the possibilities of marriage and family. NYM Q772

Classy, Dark-Eyed, Intelligent—Long-legged beauty, 37, 5'4", slim, shapely, seeks educated Jewish male ready to try again. Photo optional. NYM Q775

Prefer Introductions But...—Very pretty, 5'6", slim, young 45, warm, caring, bright Jewish woman, serious yet playful, with a passion for life. Enjoys the arts, outdoors and good conversation. Seeking a bright, loving, outgoing man, 40-54, nonsmoker, who values honesty, intimacy, laughter and fun, for lasting relationship. Note/phone. NYM Q777

Entertainment Media Executive—Successful, cute, funny, 5'7", 32, seeks adorable, sophisticated, creative Jewish woman, 25-34, with good sense of humor. Note/photo. NYM Q861

Looking For Qualities Of Subtance?—I offer affection, loyalty, honesty, humor, intelligence, flexibility. Seek same in warm, caring man. I'm a Jewish female, late 50's. Note/phone. NYM Q781

Pretty, Petite Waspette—33, blond/blue, Manhattanite, no dependents/debts/drugs/diseases, seeks forever love-of-my-life. We're both bright, honest, secure. Exchange photo. NYM Q786

Tall, Pretty, Irish—Green-eyed brunette, well-educated health professional, 44, 5'10", athletic (swimmer), warm, humorous and loves the outdoors. Seeks male counterpart, 6' plus, 38-48. NYM Q783

Southern, Sensuous, Successful—Stunning CT blond, athletic, warm, incurable romantic, wants to tango through life with a Wasp, CT male in 50's. Photo and note exchanged. NYM Q778

Eve Looking For Adam (45-55)—To share the fruits of Eden. We are very attractive, sincere, spontaneous, educated, sensuous, Jewish, financially secure and enjoy travel, sun, dancing, dining, theater and mostly each other. NYM Q784

Affectionate Englishman—Handsome, educated, incurably romantic, loves life, early 40's, seeks beautiful younger woman, 21-36, to adore, laugh, snuggle, travel the world, be best friends, enjoy city/country. Photo please. NYM Q897

Westchester Male—Seeks down-to-earth female, 25-35, for planning a shared future? Photo/phone/bio. NYM Q789

Pretty Designer, 22—Slim, seeks tall handsome, athletic, Jewish college grad (22-28). Photo/note. NYM Q791

Beautiful, Bright, Green-Eyed—Brooklyn lady is looking for that strong, sexy, masculine, mature Jewish man, 35-40, who knows how to treat a lady, share his life and keep her smiling. Note/photo/phone. NYM Q792

Troy, NY—Handsome, intense, young 56, Ivy PhD, European widower. Seeks an inquiring, educated woman. NYM Q793

Glow In Contentment, Woman—Fulfill your dream of friendship and shared laughter. Smile, nonsmoking woman of 28 to 38. Write this considerate, vibrant, solid yet adventurous, accomplished man near 48 with recent photo. I shall truly care for you. NYM Q830

North Jersey—Attractive, unpretentious, warm-hearted male, 24, is searching for that special, sincere, fun to be with woman (18-24 years old). You are a woman who loves the outdoors and are looking for a serious relationship. Let's love and laugh together and not be afraid of commitment. Photo/phone/handwritten note requested. NYM T417

Jewish Female Professor—30, 5'3", slim, attractive, with good sense of humor. Seeks kind, highly intelligent and well-educated man, 28-40, nonsmoker, for lasting relationship. Note/phone. Photo appreciated. NYM Q926

Traditional Catholic Gentleman—33, 6', professional, never married, good looking, nonsmoker, warm, humorous; eclectic interests include films, sailing, art and reading; hopes for intelligent, cultivated Catholic lady 26-35 with similar values for old-fashioned commitment. Note, phone; photo appreciated. NYM Q929

Black Beauty—Tall, slim, successful nonsmoker. Seeks similar male, 54-63, 6' or over, for friendship, romance, commitment. Race, religion unimportant. Note/phone. NYM Q930

MD, 34, Jewish Male—Marriage-minded, sincere, seeks Jewish female, warm, caring, 24-34, for lasting relationship. NYM Q774

Sensitive, Sensible, Sane Widower—Seeks kind, gracious, empathetic woman possessing faith in people, God, and herself. She should be strong - not arrogant, poised - not difficult, dignified - not hard. NYM Q927

Famished For Wealth?—Self-made, trim, toned, trust-funded, Ed Meese look-alike, 28, will exchange photo-response with any and all. Admire Donald Trump and William F. Buckley? Let's be avaricious together. NYM Q832

Handsome Jewish Male—5'11", brown eyes and hair, 28, scientist, NJ. Seeks slim, fun, cute counterpart for hikes, bikes and travel. Nonsmoker. Photo. NYM Q835

Handsome Professional, 26—138 lbs, 5'6", sincere, warm. Seeks attractive, bright female. Phone/note. NYM Q865

"Southern Hospitality"—At its best. Single white male professional, 36, now in NJ. Seeks an attractive, fit, outgoing lady (nonsmoker) who enjoys running, sailing, biking, etc. Soak up the summer sun with a native southerner. Phone/photo/note. POB 421, Morris Plains, NJ 07950

Classy Connecticut Male—Good-looking, romantic, tall, thin, kind, successful, considerate, giving, athletic. Looking for same in female, age 34 through 42. Photo/bio a must. NYM Q903

Yes, It's Summer—Blond, blue-eyed female (29) longing for new friendship and excitement. Loves movies, long walks and outdoor cafes. Photo, please. NYM Q904

Intelligent, Sensitive Male—34, Jewish, professional, Manhattan resident. Seeks warm, interesting professional woman, 29-35, with a good sense of humor, who still believes in traditional values and who understands the give and take of a close relationship. Note/phone. NYM Q909

Pretty NJ Lady, 38—Seeks one good guy. Please write. NYM Q438

Very Attractive—Slim, feminine, bright, 43, European background, likes music, travel, art. Seeks warm, nice-looking gentleman to 58. NY/NJ. NYM Q822

Executive Assistant, Female—To celeb. Attractive blond, 5'6", 124 lbs, Jewish, 49. Seeks attractive, independent male, to 60. Photo/bio. NYM Q644

Career's Fine, But Not All—Smart, attractive, caring woman, 48, ready to share life, love and the pursuits of ??? Strength, security, sense of humor and photo desired. NYM Q782

Wanted: Very Tall Woman—Over six feet - warm, affectionate, truly caring, by attractive, tall, single white male, 39, sincere, loving, successful. NYM Q779

Athletic CPA—Single Jewish male, handsome, 27. Compatibility to a serious relationship with a professional, sincere, pretty lady is desired. Photo. NYM Q780

ANNOUNCEMENT

Dull, Boring, Unstable (And Unlucky)—NY/NJ, female, 30, was looking for dramatically different male in July double issue. Dramatically different responses stolen from my car in NYC. Stick figures/phone numbers gone! Please, please, write again. Thank you! (G - I want my six-pack of Colt 45). NYM Q808

Boardsailor—Good-looking professional lady, 30's, seeks down-to-earth companion. Let's head off. NYM Q920

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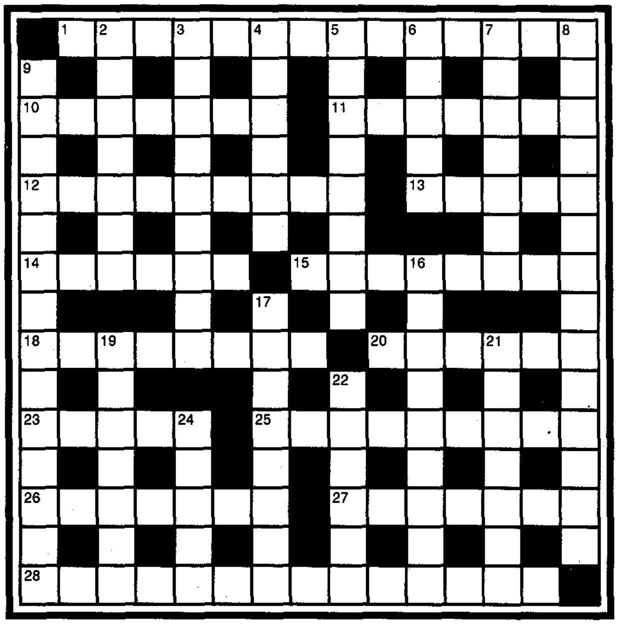
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 A stiff drink on the way over? That's two-timing! (6-8)
10 Seven down, since I take one over the eight. (7)
11 Cattle islands. (7)
12 Simple companion I killed, wrestling. (9)
13 For an Indian to use it takes pluck. (5)
14 Children abroad are more considerate. (6)
15 Not what one would expect to see emerging from a clay-pit. (8)
18 Rows to island, keeping an eye on the ball. (8)
20 A record! You and I succeed in the event. (6)
23 Time when our requirements may be light. (5)
25 Protective gear for a cottager to change into. (9)
26 Flatter most sincerely? (7)
27 Stipulation for half a dozen exactly. (7)
28 Chaperon now sour then sweet. (10, 4)



DOWN

2 Work at home upset no one, that's the expressed belief. (7)
3 Grace lodging in pub in Danish capital? What folly! (9)
4 Batting cover for the pupil. (6)
5 Cogitates over shows in reverse. (8)
6 Cuts that can't fail? (5)
7 Like 10 across I do it irregularly and end up in charge. (7)
8 Speaking of nothing in particular. (14)
9 Flier grounded, having taken a battering? (7, 7)
16 Indicates where there's a decimal miscalculation. (6, 3)
17 With energy curtailed, horse reared—it's mortifying. (8)
19 Courage found in one unusually small dark person. (7)
21 Church leader takes more optimistic view of crook. (7)
22 There should be about one each, one gathers. (6)
24 React strangely to suspicion. (5)

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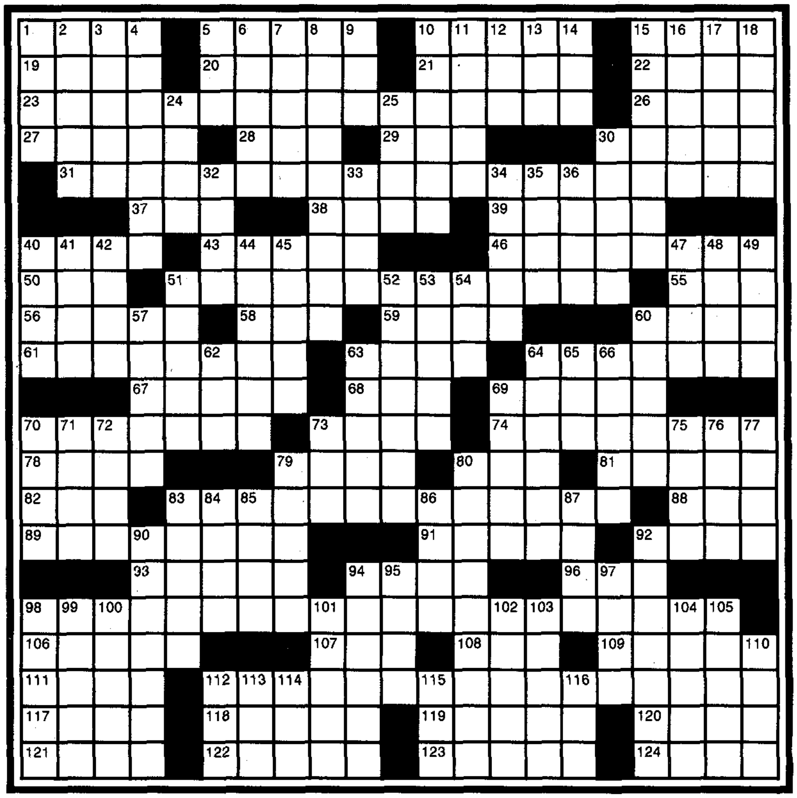
'DOWNGRADING': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Prefix with sphere
5 "Vice" city of TV
10 Influential nation
15 Basilica area
19 "—— o'clock scholar"
20 Tapestry
21 Beginning of Caesar's boast
22 Fiscal sci.
23 Hemingway opus
26 Keep —— (persist)
27 Protest demonstration
28 Badminton fixture
29 Cockney's abode
30 Pause in hostilities
31 Forester novel
37 Debtor's chit
38 Inisfail
39 Hudson Bay Indians
40 Gourmet roe source
43 Kind of wave
46 Selfness
50 Chou En- ——
51 Shakespearean play
55 Kiltie's refusal
56 Video's complement
58 Afternoon abbrs.
59 —— Bator
60 Extravaganza
61 Williams drama, with "The"
63 Checkbook remnant
64 Cardsharp
67 Timeless: poetic
68 Sternward
69 Coin-toss call
70 Search order
73 Wear the crown
74 G. & S. operetta
78 Nastase of tennis
79 Dancer Osato
80 Iron in the raw
81 Tantalize
82 Raincoat, familiarly
83 Evita's advice to Argentina
88 China-Russia river
89 Very likely
91 Cornered
92 Rock singer Billy
93 Would-be oak
94 Wagnerian god
96 Pitcher Guidry
98 Cole Porter hit
106 Hawaiian howdy
107 Greeting from Sandy
108 Apiary resident
109 Pola of the silents
111 Adjust the piano
112 Marlee Matlin film
117 Breslau's river
118 Indy driver
119 Muscular
120 "Old Curiosity Shop" heroine
121 Beatty epic
122 Off the mark
123 Chavez or Siepi
124 One of the Gardners

DOWN

1 Millinery
2 Guiding standard
3 "If a body —— body . . ."
4 Uninteresting
5 British isle
6 Khomeini, for one
7 "Wizard of Oz" composer
8 Magazine-management listings
9 Before metric or tope
10 Simple Simon's acquaintance
11 Eight musicians
12 "—— this the face . . .?"
13 "Down under" bird
14 Agent, for short
15 Least distant
16 Misbehave
17 Diva's asset
18 Script direction
24 Golden Rule word
25 Stalin's birthplace
30 Adolescent period
32 Hatchback, e.g.
33 A Paris airport
34 —— parle français
35 Church calendar
36 Hamburger meat
40 Smelting debris
41 Do carting
42 Operatic princess
44 Foreign product
45 Exorcist's quarry
47 —— the kill
48 Legend
49 Once around the sun
51 Seashore: Sp.
52 Effluence
53 Instrument for James Galway
54 Chew the fat
57 Val d'——, Alpine resort
60 Quebec peninsula
62 Form of Buddhism
63 Steam bath
64 Photography must
65 Word on a towel
66 Gladden
69 Pulsate
70 Nerd
71 Winglike
72 Part of P.R.
73 Younger Reiner
75 Police action
76 Northern capital
77 Spaceman Armstrong
79 Jule the songwriter
80 Like a bolt out ——
83 Country house for Chekhov
84 Bassoon's kin
85 Unionists' agcy.
86 Neighbor of Rheims
87 Breckinridge of fiction
90 Tub users
92 Hospital rookie
94 Outbursts of excitement
95 Jazz refrain
97 Alençon's department
98 Croc's cousin
99 Give the slip to
100 —— down (muted)
101 Neon and propane
102 Predictors
103 Electricity pioneer
104 Type of moth
105 Humorously odd
110 Unemployed
112 Sumatran ape
113 "I think, therefore ——"
114 Roman 601
115 2 on the phone dial
116 Abbr. in Damascus



Solutions to last week's puzzles appear on page 85.

In today's uncertain times– the perfect exercise for flabby sales.

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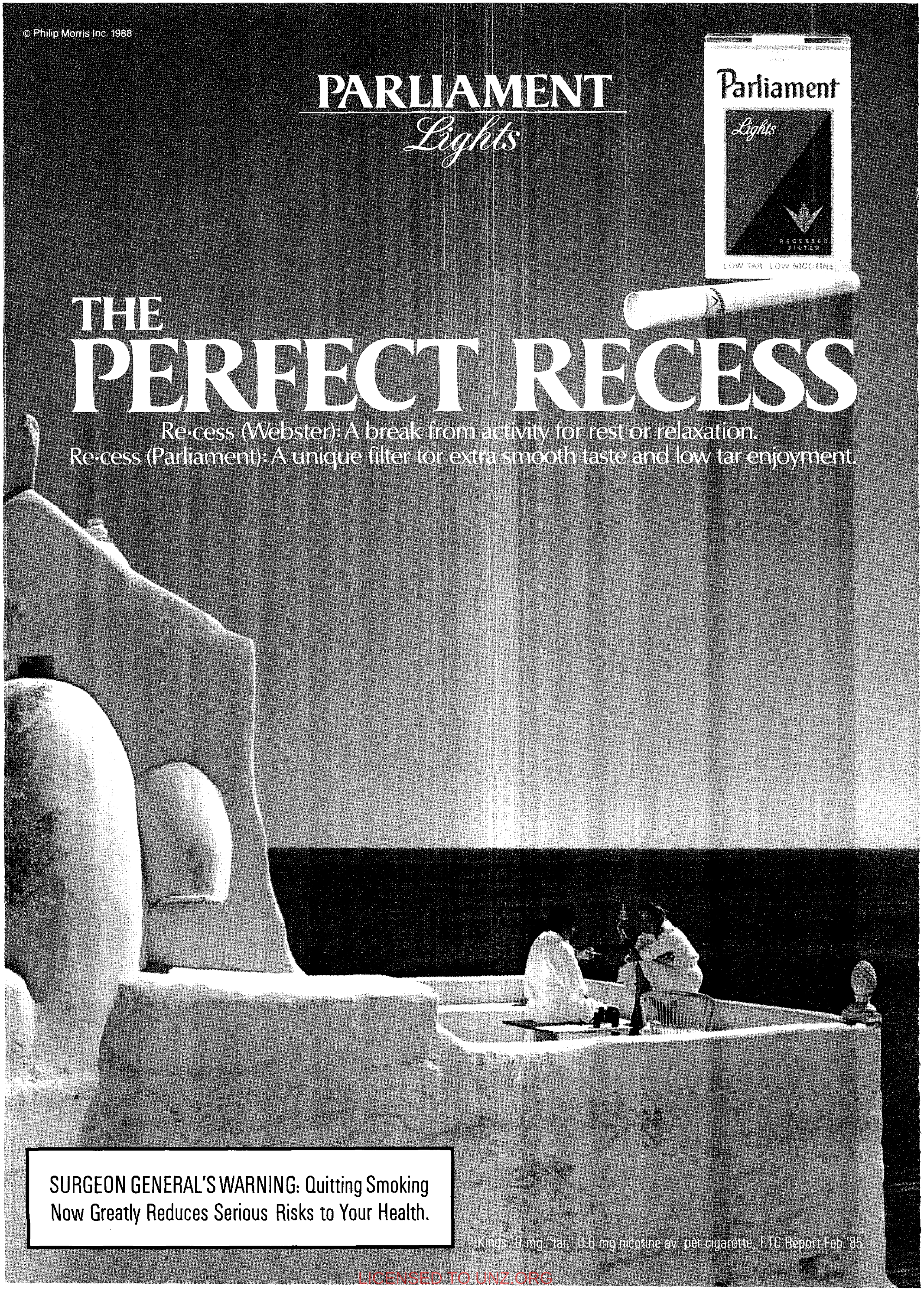
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